

Saturday 10 September 2016

Amateur Photographer



Pentax K-1

Finally, a full-frame K-mount DSLR – but was it worth the wait?

Passionate about photography since 1884

Secrets of successful silhouettes

Techniques and **ideas** for
dramatic backlit photos

**How top wildlife
pros are uniting to
save the elephant**



Scotland's best landscapes

Award-winning images, plus
how and **where** they were taken

Canon EOS 1300D

Sub-£350 DSLR
with Wi-Fi



Fukushima Unique photographic project returns to the no-go zone

SONY



FE 85mm F1.4 GM

FE 70-200mm F2.8 GM OSS

FE 24-70mm F2.8 GM



Tomorrow's lenses today, from Sony

Lens standards are changing. Advances in camera performance and soaring creative ideals demand a new approach to lens technology.

Sony now redefines the lens, with a clear vision of the future. The G Master revolution begins with three large-aperture lenses that achieve a supreme blend of high resolution and beautiful bokeh thanks to new XA (Xtreme Aspherical) lens elements with increased surface precision.

With these new additions, there are now 20 full-frame e-mount lenses available, giving you all the tools you need to capture the ultimate shot.

All lens availability is dependent on market release dates. Discover more at www.sony.co.uk

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Wildlife photographers, like photojournalists, are often witness to scenes of cruelty, suffering and injustice that are difficult to ignore, whether at the hands of man or nature. Sometimes they get directly involved, but mostly they let their pictures do the talking in the hope that they will be a catalyst for action. Now, as the world's elephant population continues to be decimated by poaching, the wildlife photography

community has united to try to stop the decline. To find out more, turn to pages 35-37.

Meanwhile, on a very different note, we want our camera tests to be as informative as possible for our readers so we've made our resolution tests easier to read. We've reduced the magnification of the crops we print, and added an overview of the test pattern that they come from, to better illustrate what they mean. Head on to our camera tests from page 51 onwards. **Nigel Atherton, Editor**

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ONLINE PICTURE OF THE WEEK



© SHAUN MILLS

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Gotta Catch 'Em All by Shaun Mills

Sony Cyber-shot DSC-RX100 III, 25.7mm, 1/320sec at f/2.8, ISO 100

AP reader Shaun Mills uploaded this image to our Flickr page and it's a great example of street photography, as well as being a more-than-familiar scene.

'This was my first foray into street photography, having recently acquired a Sony Cyber-shot DSC-RX100 III as my second camera,' says Shaun. 'I thought I'd

give the genre a go, as the Sony is far less intrusive than my Canon kit. I walked through a local park as that's where people playing Pokémon Go seem to hang out. Having wandered around for a while I stumbled upon these four boys on a bench all glued to their phones, and I knew that shot would sum up the Pokémon fever currently sweeping the nation.'

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Win! Each week we choose our favourite picture on Facebook, Flickr, Twitter, Instagram or the reader gallery using #appicoftheweek. PermaJet proudly supports the online picture of the week winner, who will receive a top-quality print of their image on the finest PermaJet paper. It is important to bring images to life outside the digital sphere, so we encourage everyone to get printing today! Visit www.permajet.com to learn more.

Send us your pictures If you'd like to see your work published in *Amateur Photographer*, here's how to send us your images:

Email Email a selection of low-res images (up to 5MB of attachments in total) to appicturedesk@timeinc.com.

CD/DVD Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2480 pixels along its longest length), with a contact sheet, to the address on page 21.

Via our online communities Post your pictures into our Flickr group, Facebook page, Twitter feed, or the gallery on our website. See details above.

Transparencies/prints Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 21

NEWS ROUND-UP

The week in brief, edited by Chris Cheesman

Top guns

An incredible image of a pair of F-35B Lightning II stealth fighter jets is among photos shortlisted in the RAF Photographic Competition. Captured by Senior Aircraftman Tim Laurence, 'Strikes of Lightning' (above right) is among nine shots chosen from 645 submitted by RAF photographers. To vote for the People's Choice award, visit www.raf.mod.uk/photo-of-the-year-2016. The closing date is 11 September.



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© LEEA CAMERA LTD

Street ace dies

Tributes have been paid to Colin O'Brien (left), a photographer renowned for his candid street photos of London life. Colin, who died at the age of 76, will be especially remembered for his images of working class London in the 1950s and '60s. One of his 1960s black & white photos graced the cover of the first edition of the novel *Alfie*, written by Bill Naughton.

McCullin wins US Lucie Award

British photojournalist Don McCullin is among winners of this year's Lucie Awards for 'achievement in photography'. The US-based awards were set up to honour photographers and cultivate emerging talent. Lucie Advisory Board chairman David Clarke said this year's winners have a 'common gift of tenacity and determination to achieve their vision'.



© KATHERINE JANE WOOD

Canon EOS 1DX Mark II update

Canon will this month add IPTC support to the EOS 1DX Mark II via a firmware update to boost photographers' workflow. IPTC is a metadata standard used by bodies such as news agencies to store and categorise images and help search for them. For more details visit www.canon.co.uk/support.



Free street workshops

Panasonic has announced a new series of free street photography workshops, to be hosted by former AP Editor Damien Demolder. Aimed at photographers of all levels, the day includes a constructive critique and a Q&A. Panasonic will provide Lumix G cameras to use, and a free SD card to take home. Visit www.panasonic.com.



© TIM WALKER

WEEKEND PROJECT

Getting focused landscapes

Sharp focus is important in most photographic genres, but particularly so in landscapes. Even slightly soft landscape images will get marked down in photo competitions, so be warned. Generally, the aim with most landscapes is to capture all parts of the scene in sharp focus - from the foreground to mid-ground and background; you are looking for maximum depth of field, in other words. Remember, however, that depth of field is also affected by your lens's focal length and distance at which it is focused. So the longer the focal length, the shallower the depth of field, and vice versa. Read on for some essential tips for sharply focused landscapes.

1 Set a narrow aperture to maximise depth of field, but avoid going smaller than f/16 to prevent diffraction. Typically, a narrow aperture will slow the shutter speed, so a tripod or good image stabilisation is nearly always needed.

2 Use a cable release to avoid jarring the camera as you press the shutter button. Then, lock up the mirror or switch to the rear live-view screen. Use 100% live-view magnification to check areas that must be critically sharp.

BIG picture

Photographers and their cameras featured in a new exhibition

◀ As we all know, when photographers get together, they love nothing more than discussing the ins and outs of their kit, specifically their cameras and lenses. It's with this in mind that London's Victoria and Albert Museum is currently holding an exhibition looking at images of 120 photographers and their cameras, ranging from the 19th century to the present day.

In this image by fashion photographer Tim Walker, we see model Lily Cole on set while being dwarfed by a gigantic Plexiglas reproduction of a Pentax SMC 500 camera designed by Simon Costin. Soon after, the camera went to auction along with a large fibreglass model of a Kodak film role, together fetching £2,500.

The show runs until 5 March 2017. Entry is free. Visit www.vam.ac.uk/exhibitions/the-camera-exposed.

Words & numbers

Anybody can be a great photographer if they zoom in enough on what they love

David Bailey

British fashion and portrait photographer, b1938

€150
thousand

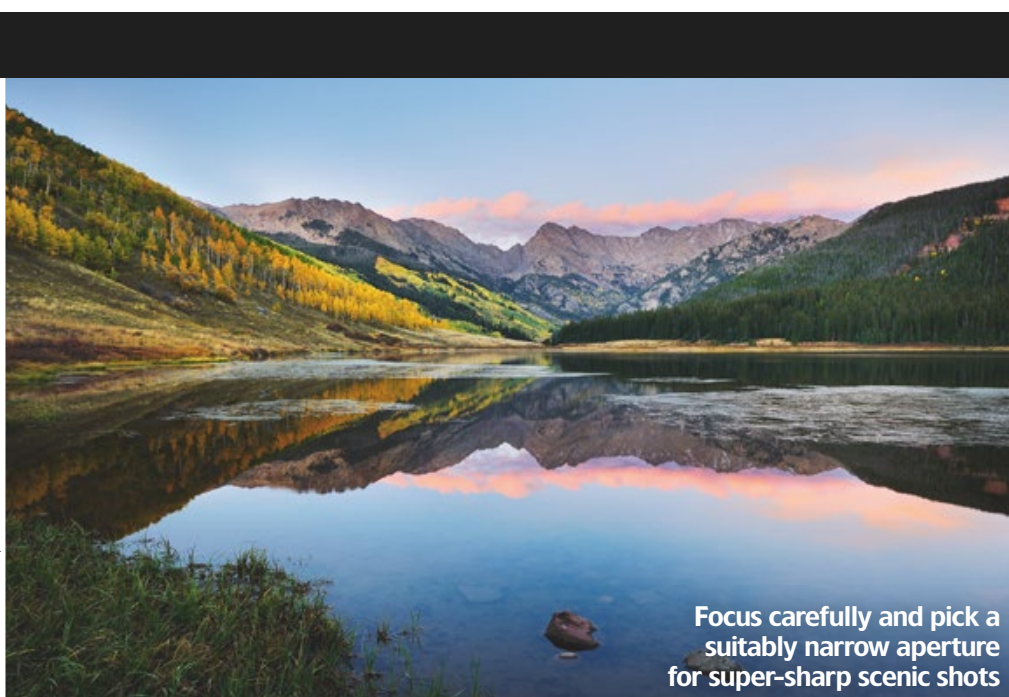
Top prize in
Master of Photography
TV series on Sky Arts



3 Change to manual focus and focus a third of the way into the frame (a third up from the bottom of the viewfinder), or refer to a hyperfocal distance calculation chart. Again, check all areas for sharpness.

4 At longer focal lengths it's important to choose a narrow aperture to ensure everything is sharp from front to back. A wideangle lens set to a narrow aperture is generally the most reliable lens to maximise depth of field.

© WWW.ISTOCKPHOTO.COM/ADAM-SPRINTER



Focus carefully and pick a suitably narrow aperture for super-sharp scenic shots

Is it an ice cream? Andy Parkinson's winning shot baffled some, but delighted the judges



© ANDY PARKINSON

Bird Photographer of the Year ruffles feathers

AN IMAGE of a mute swan (above), described by judges as 'unusual and imaginative', has triumphed in the inaugural Bird Photographer of the Year competition, eclipsing more than 6,500 entries worldwide. However, some observers were left confused over what the shot depicts.

Andy Parkinson from Matlock, Derbyshire, beat photographers from 40 countries to claim the £5,000 top prize. Describing the win as a 'massive honour', Parkinson said: 'I always strive to produce genuinely unique images, revealing familiar subjects in different ways. This is achieved by spending months or

years working with local subjects, building an encyclopaedic knowledge of behaviour, light and perspective. I'm delighted that my endeavours have been so generously rewarded.'

But his winning image was not to everyone's tastes. Among its critics was Craig Johnson, who remarked on AP's Facebook page that it resembled 'a scoop of ice cream'.

Contributor Mayank Gautam wrote: 'Can't figure out what the picture is.'

However, Sammy Odonnell seemed in no doubt: 'Top of the wings with the head down, aka slow sync'd shutter when using flash!'

Chris Packham, the competition's head judge, said: 'We upload more

than 700 billion photographs each year and, as much as they communicate in many ways, in terms of photographic merit the vast majority are total rubbish.

'What we are looking for are those images which have an instant and enduring "wow" factor.'

Commenting on the challenge presented by photographing birds, Packham added: 'They fly off, don't listen to a word you say and are a much favoured subject in the wildlife photography genre – hence there is massive competition, making it hard to say something new with an image.'

'But the winning image exemplifies this art perfectly – a much photographed, familiar and accessible subject is represented in an entirely new and fabulously imaginative way.'

The Bird Photographer of the Year is organised by the British Trust for Ornithology and Nature Photographers Ltd, and the winners were announced at the recent Birdfair 2016 in Rutland. To view more of this year's competition winners, visit birdpoty16.picturk.com/pages/winners.

The 2017 competition is open for entries until 30 November 2016. For details visit birdpoty16.picturk.com/pages/rules.



Fuji reveals 23mm f/2 details

FUJIFILM has revealed full details of its new wideangle lens, due out at the end of this month.

The Fujinon XF 23mm f/2 R WR, which weighs 180g and costs £419, will be available in traditional black but also, from next January, an optional silver finish.

Of a similar size and design to the Fujinon XF 35mm f/2, the 'weather- and dust-resistant' lens should deliver the equivalent of a 35mm lens in 35mm format.

The 10-element-in-six-groups optic includes two aspherical elements. A stepping motor aims to deliver fast and quiet AF.

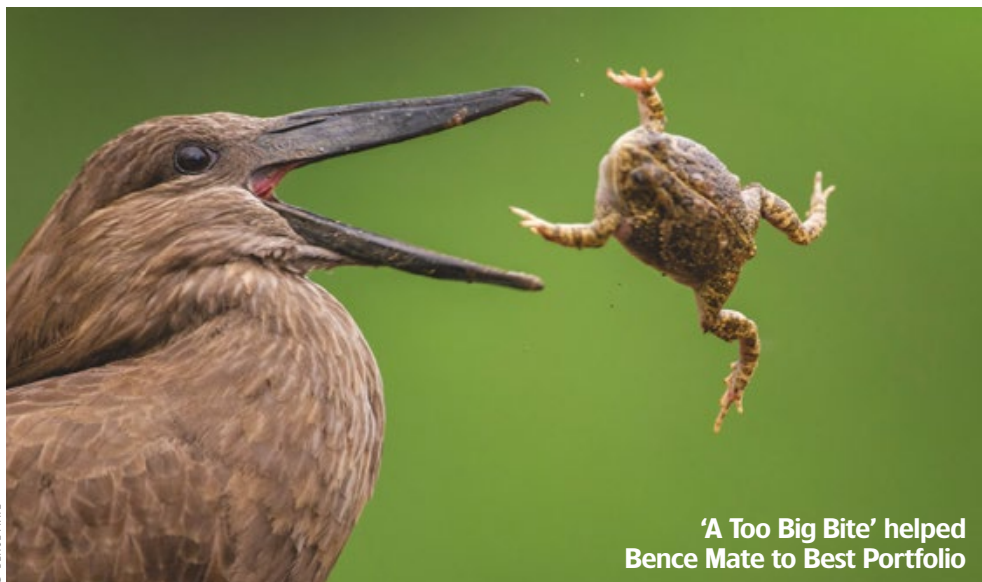
In 2017, Fuji is due to launch two more similarly styled primes: a 50mm f/2 R WR and a 80mm f/2.8 R LM OIS WR Macro.



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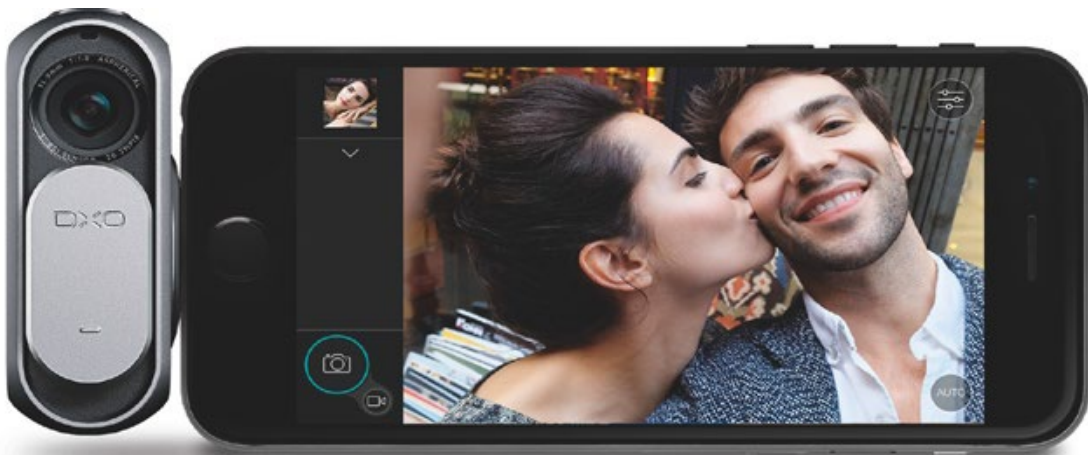
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'A Too Big Bite' helped Bence Mate to Best Portfolio

© BENCE MATE



Wi-Fi set to broaden appeal of DxO One

THE TINY DxO One camera is set to allow remote control from Apple iPhones via a Wi-Fi connection. Currently, the DxO One, which is only compatible with the iPhone, can connect to the phone via its Lightning connector. This allows the iPhone's screen to be used to control the camera and view images.

DxO hopes remote shooting via Wi-Fi will widen the appeal of the 20.2-million-pixel device launched last year and targeted at serious photographers. A new camera stand accessory and 'waterproof' case may also attract users seeking remote control, including underwater photographers (see next week for details).

The addition of Wi-Fi connectivity raises the possibility that the camera may one day allow control from Android smartphones, as it is no longer constrained by a physical connection.

Billed as a 'pro-quality camera, miniaturised',



DxO One's new Wi-Fi feature is available to existing users, too

the revamped One will cost £399 and is due out in the second half of September.

The Wi-Fi modification will be available to current owners free of charge by downloading the 2.0 software update via the iTunes store.

The update also introduces Mobile Smart Lighting to enhance dynamic range, and improves battery life. A new white balance feature compensates for the blue cast on images shot underwater.

This is the fourth and most significant update to the DxO One, which Jérôme Mènière, DxO founder and CEO, describes as 'the camera that gets better after you bought it.'

WIN a dream holiday to The Gambia with AP

AP AND *Lonely Planet Traveller* have joined forces to offer one lucky reader the chance to win a seven-night holiday for two to The Gambia. The Inspired Travel Photographer 2016 competition will also give away a Fujifilm X-T10 to winners of the three categories: People, Places, and Nature and wildlife.

The overall winner will stay for three nights in the stunning Ngala Lodge and four nights in the Mandina Lodges in the Makasutu Forest. They will be invited to photograph the trip, and have their work featured in *Lonely Planet Traveller* and AP. The closing date is 30 November 2016. Enter online at amateurphotographer.co.uk/inspiredtraveller. For more details see page 50.



This and other great subjects await one very lucky winner

For the latest news visit www.amateurphotographer.co.uk

Get up & go

The most interesting things to see, to do and to shoot this week. By Oliver Atwell



Hans Kruse: Isle of Skye workshop

Here's your chance to hone your photography skills with landscape photographer Hans Kruse. He will help you get the best results from the Isle of Skye landscape and share his expert advice on post processing. This jam-packed workshop lasts six days.

18-23 September, bit.ly/2c9KUaU



Only In England

This exhibition at The Beane in Canterbury features over 100 works drawn from the Tony Ray-Jones archive at the National Media Museum, alongside 30 black & white photographs by Martin Parr titled 'The Non-Conformists'.

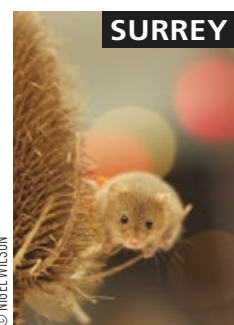
www.canterburymuseums.co.uk/events/only-in-england



Brian Griffin

The Magic Gallery in London is showing Brian Griffin's project 'Himmelstrasse' (Heaven Street). It comprises photos of the train tracks cutting through the Polish landscape which carried millions to their death in Nazi concentration camps.

Until 30 September, www.facebook.com/themagicgallery



Wildlife Workshop

Nigel Wilson will be conducting a two-day workshop at the British Wildlife Centre near Lingfield in Surrey. The environment promises unrivalled opportunities to capture British wildlife and the course – over a Friday and Saturday – costs £275.

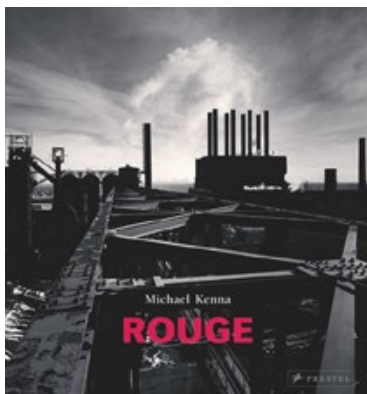
16-17 September: www.photographycourses.org.uk/news_events.php

Leeds Beer Photography Exhibition

As part of Leeds Beer Week 2016, North Bar, a city centre bar, will host part of a photography exhibition celebrating the Yorkshire beer scene. Featuring photographs by Mark Newton, it focuses on the people who make the local beer scene interesting.

Until 2 October, bit.ly/2bpQsdz





Bookshelf

Rouge

by Michael Kenna

Michael Kenna's *Rouge* is a haunting study of large-scale industry fighting to stay alive in the face of economic decay. **Oliver Atwell** takes a look

Published by

Prestel

Price £45

192 pages

hardback

ISBN 978-3-

79138-297-5

★★★★★

In Dearborn, Michigan, USA, there stands a monument to human ingenuity and utopic industrialisation. It was once considered one of the most advanced of its kind in the world and represented the pinnacle of American industrial achievement. Between 1917 and 1928 the Ford River Rouge complex was the largest integrated factory the world had ever seen. Nothing like it had been attempted before, and it was thanks to the vision of Henry Ford and the interpretation

of that dream by architect Albert Kahn that a thronging, almost alive, industrial Shangri-La was conceived.

The site, a Ford Motor Company automobile factory complex, was a modernist dream. Take, for example, the glass walls that were lightweight, inexpensive and allowed the sun to stream in unfiltered, and bathe the factory floor and its 100,000 workers in brilliant daylight. Upon its construction, the watchwords were efficiency, economy and balance.

Even without being there you can get a sense of the factory's scale from mere description, with miles of railroad tracks, blast furnaces, coke ovens, a foundry and vast storage areas for holding raw materials. Rouge was the beating heart of the Ford Motor Company, churning out the Model A car, the first V8 engine, and a plethora of aircraft engines and parts during the Second World War. The site was so large and so densely populated that it had its own hospital, fire department and police force. It was an entirely self-sufficient society – one moulded and driven by endless capital; the most sought-after; sacred; and at times, insidious of American Dreams.

Memories and traces

The obvious end to this story would be that the Rouge complex collapsed in on itself and stands as a monument to one of history's greatest lessons: all utopias will eventually fall to ruin. However, the complex, while not exactly the buzzing industrial complex it once was, still somewhat functions. It contains six Ford factories as well as operations run by US firm AK Steel. In fact, parts of it were recently subject to renovation under the eye of architect William McDonough. But truthfully the area is a shadow of its former self, and one that as time moves on will likely reduce further and further. As glorious as the original vision may have been, it's not impervious to the inevitable.

The Rouge complex is now a place where nature and industry are engaged in a battle of wills. This is where photographer Michael Kenna comes in. In 1927, photographer Charles Sheeler was commissioned to take images that exalted the Rouge complex, and Kenna uses these images as his starting point. As he himself admits, Kenna is a photographer who often makes 'pilgrimages' to sites where other photographers have worked. In this way, he is able to adapt and morph his own personal vision of a space.

Anyone familiar with Kenna's work will immediately see what that means within the context of this project. Kenna, who works exclusively with black & white, is a name synonymous with minimalism. His images are notable for their sparse content and their ability to get to the heart of a space by using the most reduced elements available. While some of Kenna's images here in *Rouge* may appear busier than usual, a closer look reveals a series of frames that still employ his economy of style. *Rouge's* focus is primarily on memories and traces – as Kenna himself says, it is the 'evidence of human activities'. The images show us the monumental indifference of decay and of a nature fighting to reclaim its spaces. It's a project of contrast – the embarrassment of our relics casting a shadow over a site still fighting to function.



ALL PICTURES © MICHAEL KENNA

The Rouge, Study 99, Dearborn, Michigan, USA, 1995



The Rouge, Study 52, Dearborn, Michigan, USA, 1994



The Rouge, Study 18, Dearborn, Michigan, USA, 1993



The Rouge, Study 5, Dearborn, Michigan, USA, 1992

‘Every one of the images seems to have been dug up from the earth, from a time neither now nor then’

Every one of the images seems to have been dug up from the earth – from a time neither now nor then – and as a result a feeling of ominous inevitability hangs over the project.

Rouge is perhaps Kenna's most interesting and conceptually fascinating project to date. It's one with a clear narrative that can be interpreted in a variety of ways. For me, Kenna's project

is about the fragility of ambitious perseverance in the face of unpredictable economics and a landscape unsympathetic to human ingenuity. It evokes the same feelings one can experience witnessing the unearthing of human artefacts and structures in the middle of an inhospitable desert region. It is haunting and humbling, and in many ways – living as we do in such uncertain times – entirely prescient.

Michael Kenna will also be featured in next week's issue (AP 17 September), where we'll be talking to him about his approach to minimalist photography and looking at how he does it.



Also out now

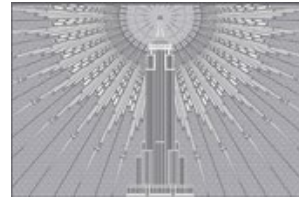
The latest and best books from the world of photography. By Oliver Atwell



© DAN WINTERS

The Grey Ghost: New York City Photographs

By Dan Winters, Rocky Nook, £37.71, 176 pages, hardback, ISBN 978-1-68198-083-6

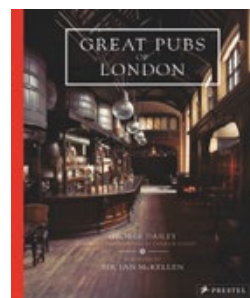


DAN WINTERS, a photographer who had been featured in a series of international publications such as *Vanity Fair*, *Esquire* and *GQ*, moved from

California to New York in 1987 at the age of 25. *The Grey Ghost: New York City Photographs* is a collection of more than 100 images taken since his move; they display an artist not only exploring his capability as a photographer, but also as a man attempting to find his place within a sprawling, schizophrenic landscape. There's something captivating about these images. They consist of scenes that many street photographers would overlook – such is their visual quietude. Each black & white frame almost feels like a whisper. It's an interpretation apart from previous representations of New York, and as a result stands well above many previously seen projects. ★★★★★

Great Pubs of London

By George Dailey and Charlie Dailey, Prestel, £24.99, 208 pages, hardback, ISBN 978-3-79138-270-8



THERE really is nothing sadder than travelling through a British town and walking past a former pub with its windows boarded up. It's a sad fact of today's economic climate, with its cheap supermarket booze and TV box set, binge-watching epidemic, that pubs simply cannot

compete and are forced to close their doors. So many of these establishments are rich with history. Thankfully, there are still a lot of pubs hanging in there, and this excellent book looks at some of the most interesting found in Britain's capital city. The images are more than enough to make you want to get out and explore each and every one. Each pub is given ample room within the pages, but it's so much more than a series of images. What you also get is an always interesting history of how the pub came to be, which acts not only as an account of the pub's roots, but also as a history of London itself. ★★★★★



Viewpoint John Heywood

Man has felt the need to create since the Stone Age. These days, digital technology fulfils that desire more easily than ever before

Modern man (*Homo sapiens*) evolved with a more creative brain than any other species. At the same time, the conscious mind developed, so, with his dexterous hands, modern man found he possessed the ability to solve daily survival problems creatively.

As social animals, we love to communicate ideas and experiences. And as a species, we have become so successful that we have invented machines to manufacture machines that allow us to overcome the sort of dangers we faced in the past. As such, most of us no longer need to face life-or-death decisions any more, while in schools there is less emphasis on creative skills.

As a result, these days we can find ourselves sitting around idly while machines cater to our survival needs. Yet we find idleness unbearable. We hate having to wait. We hate lying in hospitals doing nothing. Retirement is unbearable unless we have a hobby or two. We have a need to fiddle with something that challenges us creatively and to communicate visually with the results, as well as orally with our family and friends. Even Stone Age man felt the need to communicate visually, as cave paintings testify.

A creative hobby doesn't only soak up our spare time – it can be both therapeutic

and rewarding, too. We share billions of photographs on the internet every year. Photography transcends any language barrier, and a picture can now be shared with almost anyone worldwide instantly. And here is a massive choice of photographic equipment, from smartphones to flagship DSLRs.

Once we have mastered the most basic photographic equipment, it's common to want to graduate to more challenging gear. Then we will be in a position to capture subjects that would have been impossible previously. Our need to find new challenges in photography is partly what motivates manufacturers to create new products.

Now, due to digital technology, photography has become very democratic. In the past, we had to grapple not only with smelly chemicals, but also complicated timings and temperatures. But modern technology has made photography accessible to more people than ever before. So, for those of us who possess a primal urge to learn, to challenge ourselves and to be creative, digital photography fulfils that need. We are limited only by our imaginations.

John Heywood has been taking photographs since 1953. He was a professional photographer from 1966 until his retirement, but he continues to document the positive side of humanity for his own pleasure.



From DSLRs to smartphones, there is a huge range of equipment for the photographer

Do you have something you'd like to get off your chest? Send us your thoughts in around 500 words to the address on page 21 and win a year's digital subscription to AP, worth £79.99

Social life

Here are some of our favourite images from the world of social media this week



Twitter



Lois Greenfield @Lois_Greenfield
Happy #WorldPhotoDay! On this day Aug 19, 1839, Louis Daguerre revealed the secret of making daguerreotype photos.

Lois Greenfield @Lois_Greenfield

Lois captures the graceful art of dance like no other photographer. Her images are full of life, and the subjects almost seem to jump off the page. Read our interview with Lois in AP 23 January and at www.amateurphotographer.co.uk.

Join the conversation @AP_Magazine



Flickr



Images by William Dore
State Rocks

William Dore

William's striking image of waves washing up against craggy rocks evokes the sounds and smells of the coast. The repetition of forms in the rocks and sky create a beautifully balanced composition. This image was taken in Scotland, and if you'd like to see more of what Scotland can offer turn to page 22.

Submit your photos to apmag.co/flickr



Instagram

Eric Paré @ericparephoto



We featured Eric Paré's extraordinary light-painting images in our 6 August issue. In the article he showed us exactly how he sets up his images and provides tips on how you can try it yourself. The results, as you can see, are more than worth the effort.

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Taking shape

Silhouettes add drama, mystery and impact to your photographs, says **Tracy Calder**, so don't be afraid of the dark – take your camera in hand and step into the shadows



Ensuring your subject has a clear and defined shape leads to seriously impressive results

KIT LIST

► Nikon D810

With a 36.3MP FX-format sensor and an ultra-wide ISO range (64-12,800), the Nikon D810 is a great DSLR for silhouettes. Make sure the Active D-Lighting is switched off before you start shooting silhouettes.



▲ Nikon 800mm f/5.6E FL ED VR

When you're shooting silhouettes of skittish (and sometimes dangerous) wildlife, it's a good idea to keep your distance. The AF-S Nikkor 800mm f/5.6E FL ED VR lens includes a 1.25x teleconverter that extends the focal length to 1000mm.

► Sony A7R II

A palm-sized camera such as the Sony Alpha 7R II, with its high sensitivity and 42.4MP sensor, is ideal for night shoots. One of the main benefits is that you can attach a huge range of Canon and Nikon lenses to the camera using lens-mount adapters.



© MICHAEL TOPHAM

If you've ever watched the title sequence of the 1995 Bond film *Goldeneye*, you'll have noticed that the producers (Barbara Broccoli and her photo-loving half-brother Michael G Wilson) are big fans of silhouettes as creative devices. Numerous dancers are positioned against a fiery backdrop swaying their arms to the title track, creating recognisable shapes that are completely devoid of detail. It's cheesy, but it's also effective. Moments later the unmistakable profile of Bond appears, wielding his gun. This short, but powerful, sequence demonstrates why so many photographers, and movie makers, use silhouettes in their work – they add drama, mystery and impact. What's more, they are easy to create.

Silhouettes are basically figures or objects positioned in front of a bright light source, which allows them to fall into deep shadow and create inky-black shapes. For many photographers the preferred light source is the sun, particularly around sunrise and sunset when it sits low in the sky, but you can also use fire, the moon, streetlights or anything else you can think of. Plain, uncluttered backgrounds with vibrant colours are ideal for this technique, because they provide great contrast to your silhouettes – another reason why sunset backdrops are so popular. Generally, you want to avoid light illuminating the front of your subject, so switch off your flash.

Popular subjects for silhouettes include people, trees, mountains and architecture, but wildlife, bridges and sculptures can also be effective. Whatever your subject, you need to make sure that the outline does not merge with anything else in the frame – we have all seen awkward silhouettes of people kissing, creating odd, ill-defined shapes that appear to become part of their torso. Ultimately, you're aiming for a clearly defined outline with a little space around it.

Exposing for the background

With the primary light source behind your subject, you can now turn your attention to overriding some of the automatic controls on your camera. To ensure that your subject is reproduced as a pure black silhouette straight out of the camera you will need to use a manual-exposure mode (aperture priority, shutter priority or manual) ➤



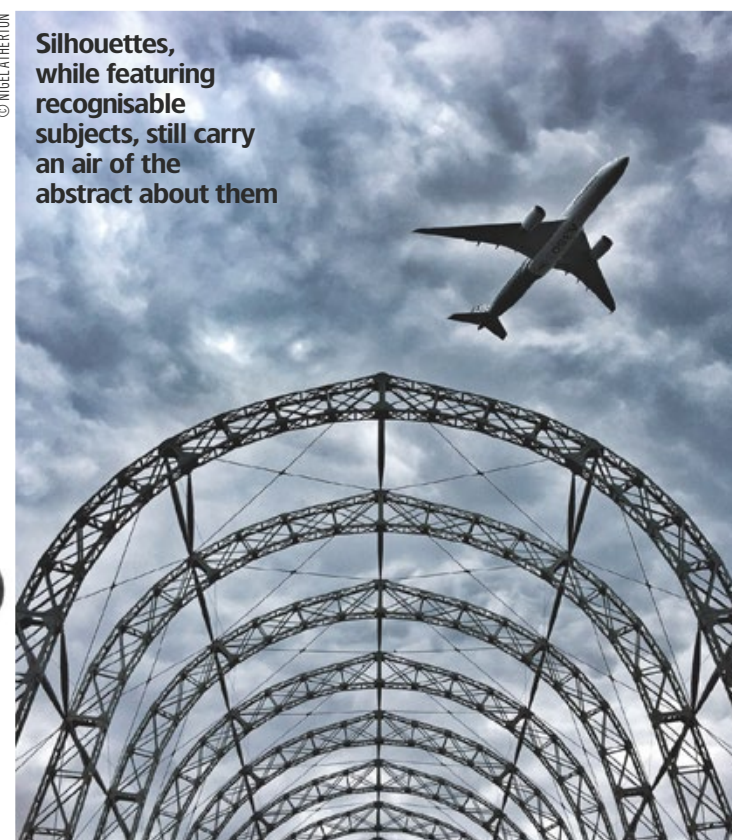
▼ LED Lenser torch

The LED Lenser X21 R.2 torch features seven LEDs, making it a bright, consistent light source for nocturnal photography. The beam provides an intense spotlight (from a distance) and a flawless flood light (up close). It's also robust and rechargeable.



© NIGEL LATHERTON

Silhouettes, while featuring recognisable subjects, still carry an air of the abstract about them



Here we see how the natural light of the sun behind the subject can be used to create silhouettes

Studio silhouettes

Shooting outdoor silhouettes can be a challenge. However, working in the studio allows you take charge of the entire process, from the backdrop to the strength of the light.

1 The first consideration is the background – it needs to be plain, light and preferably free of texture or complex patterns. It might be coloured, but you can always use gels on your lights to transform a white backdrop into a wash of green, blue, red and so on.

2 The next step is to position your lights (or off-camera flash) behind the subject, pointing towards the backdrop. The idea is to create a wide flood of light that will bounce off the background. You may need to play around with the distance between the light and the background in order to achieve the effect you desire. The closer they are, the more immediate the fall-off.

3 Once you've got the basics you might like to experiment with partial silhouettes (allowing a small amount of light to hit the front of your subject to reveal select details) or rim lighting (creating a thin line of light around your subject, highlighting its outline).

➤ and preferably shoot raw, as these settings will allow greater control over the end result. If your subject is stationary, then aperture priority is usually the better option, because it gives you some margin for error.

The next step is to change the metering mode to spot, which instructs the camera to take a reading from a very precise area of the scene – you can use a handheld meter if you prefer. (If you're using a Nikon DSLR you can change the AF area mode to single-area AF and select a specific AF point, as the spot metering region and the AF area are linked. Canon cameras use the central AF point when spot metering is activated.)

Now is a good time to separate the way that exposure and focusing are obtained. Normally, when you press the shutter-release button halfway the camera locks both the focus and the exposure at the same time. On this occasion, however, you want a well-exposed background and an accurately focused subject – and both of these elements reside in different parts of the frame.

To overcome this problem, you need to use AE lock. Once you have obtained a spot-meter reading from an especially

bright part of the background (remembering to avoid looking directly at the sun), you can lock it in by pressing the AE-L button (Nikon) or the * button (Canon), and then recompose. (At this point it's worth checking that any settings designed to lighten the shadows, such as Nikon's Active D-Lighting and Canon's Auto Lighting Optimizer, have been disabled.) Now is a good time to check your histogram: naturally, it won't be the gentle peaks and troughs you're used to, but you want to avoid blowing the highlights completely.

You might find that, despite your best efforts, you can still see unwanted detail in your silhouettes, in which case you can always dial in a few stops of underexposure using the exposure-compensation dial. Creating silhouettes goes against quite a few natural photographic instincts, so be prepared to experiment and don't hesitate to bracket exposures if you think it's necessary.

Refining your focus

We know that autofocus systems need light, contrast and detail to work effectively, but when shooting silhouettes one of these elements – detail – is



It's impossible not to marvel at the photogenic Wrather Arch in Paria Canyon, northern Arizona, USA

Travel



Tom Dempsey

Tom bought his first camera in 1978, and in 2009 he wrote *Light Travel: Photography on the Go*, a paperback sharing what he had learned from more than 30 years on the road. You can see more of Tom's photography at photoseek.com

'For me, silhouettes turn a photograph into a kind of Rorschach test,' says Tom. 'Details are reduced down to a stark black outline, and the viewer's eye switches rapidly from positive to negative space, adding a sense of atmosphere, mystery and drama. Subjects with recognisable outlines, such as human and animal figures, make the strongest silhouettes, but it's important not to let the shapes overlap.'

'To obtain a good exposure, I take a meter reading from a medium tone in the bright background, being careful not to blow the highlights. Focusing is simply a case of training the lens on the edge of the silhouette, taking a shot, and then reviewing it on the LCD screen at 100%.'

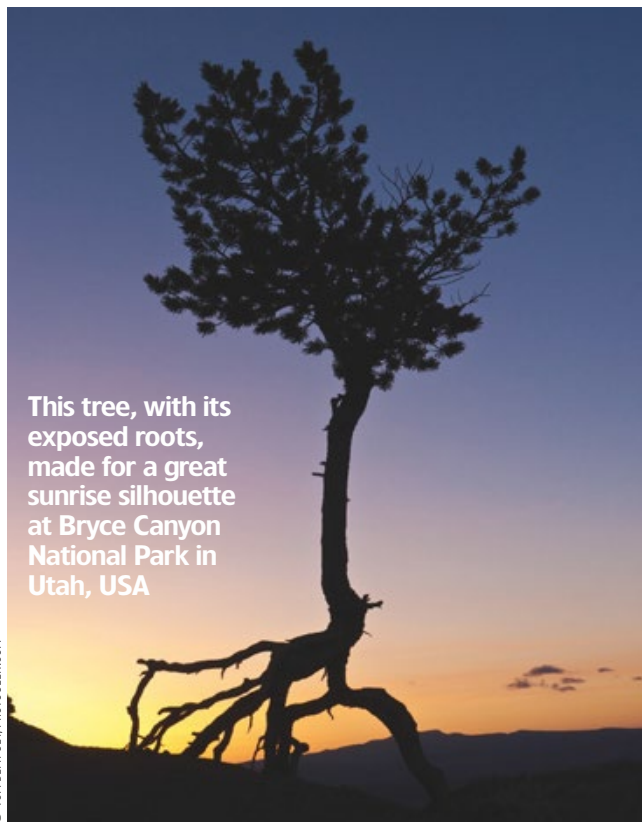
'The equipment I use for creating silhouettes really tends to depend on the subject I'm shooting, but the Sony Cyber-shot DSC-RX10 III is now my ultimate travel camera. Its weather-sealed body includes a f/2.4-4 lens that's super-sharp throughout the 24-600mm equivalent range. Unless the subject is moving, I tend to use aperture-priority mode, and shoot raw to give me plenty of scope in post-production. I leave the ISO set to auto, for convenience, but I try not to let it get above 640, and if I think I'm onto a real winner I will drop it to 100. I don't tend to bracket, because I know that the raw will give me plenty of dynamic range to play with later. It should go without saying that cameras do not see the way humans do, so it's essential to carry out some work in Adobe Lightroom so the files match your original vision.'

distinctly lacking. Thankfully, there are several ways to guarantee sharp shots.

One option is to set a relatively small aperture, such as f/11, which will provide enough depth of field to allow for small errors in focusing. (Using a small aperture also helps to limit chromatic aberration, which is especially obvious in high-contrast scenes.) If you do use a small aperture, try to keep the ISO as low as possible because noise is more noticeable in shadow areas, which is essentially what your subject comprises.

Another, much more precise method is to switch the camera to manual focus and train your lens on the point where the outline of the silhouette meets the bright backdrop – in other words, the area where contrast is at its greatest. For the best results, combine the methods.

Silhouettes make a bold statement, adding mystery and drama while also suggesting solidity and permanence. Including a prominent black shape in the frame also draws attention to the space that surrounds it, offering plenty of opportunities for playing with balance and scale. Silhouettes are more than just a novelty.



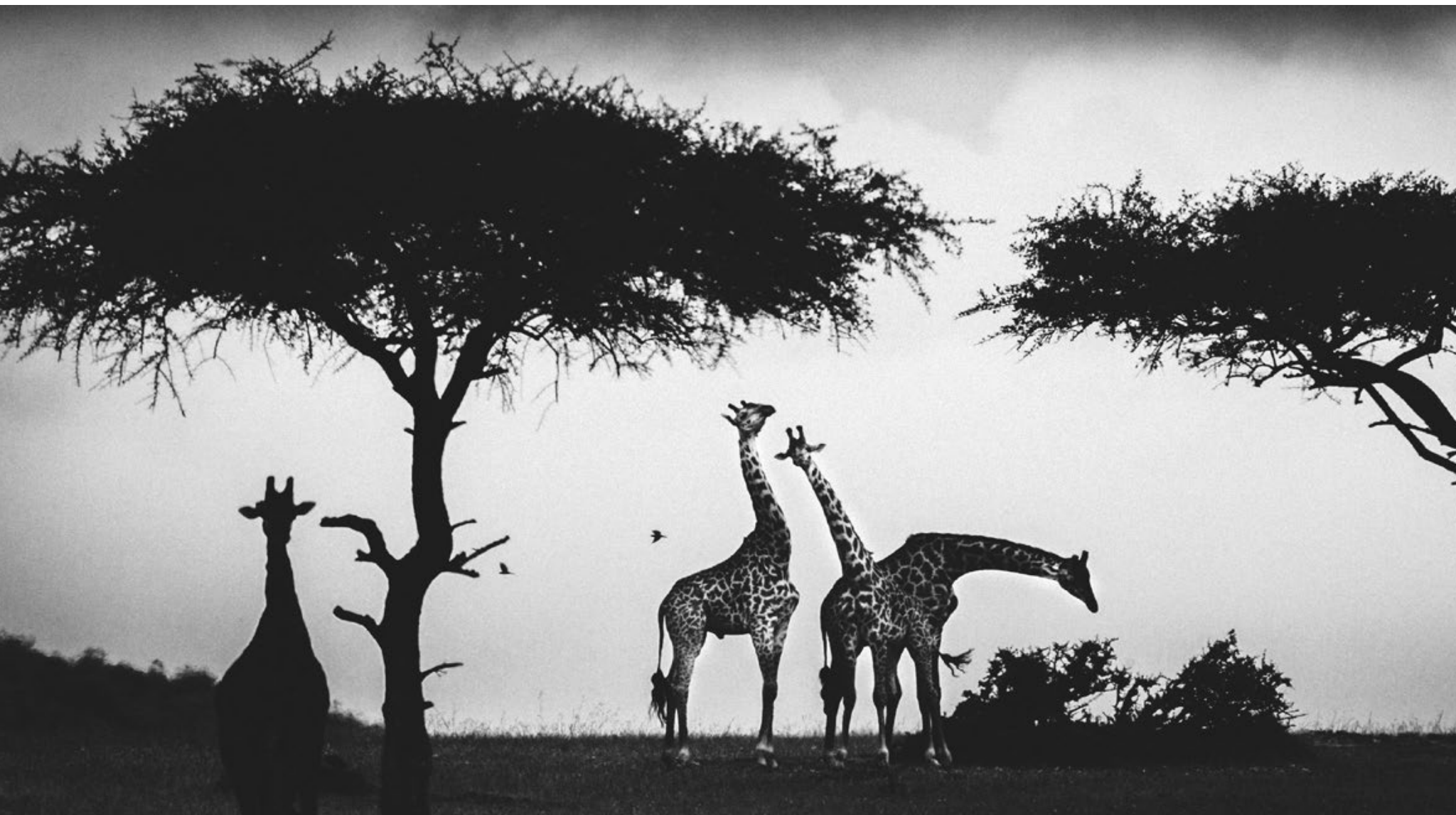
This tree, with its exposed roots, made for a great sunrise silhouette at Bryce Canyon National Park in Utah, USA

Tom's top tips

- 1 Expose for the background.
- 2 Focus on the edge of the silhouette.
- 3 Experiment with different points of view.



Trekkers against the face of Fang in Nepal



Wildlife



Laurent Baheux

Laurent has travelled the world shooting some of the planet's last remaining protected areas. Laurent is a UNEP Goodwill Ambassador, and also a supporter of WWF and the GoodPlanet Foundation. You can see more of his photography at www.laurentbaheux.com

'Most of my work captures simple, everyday scenes shot in atmospheric locations,' says Laurent. 'I enjoy shooting silhouettes because they allow me to focus purely on light, contrast and shadow – the very essence of black & white photography. Big mammals, such as elephants and giraffes, make perfect subjects because their shapes are so distinctive. In my line of work I have to be an opportunist – every safari is seen as a new adventure, even if I have been to the same location many times.'

'One thing that remains the same is my approach: I keep at least 20 metres from most of my subjects to avoid any disturbance. I like to have complete control over my pictures, so I tend to shoot in manual mode and use manual focus – autofocus can be a bit hit and miss with silhouettes anyway. I take a spot-meter reading from an especially light part of the scene, lock it in and turn my attention to composition.'

'All my wildlife work is shot using a Nikon D4 or a D800, and my favourite lens is an AF-S Nikkor 800mm f/5.6 VR. I like high contrast and deep blacks (I'm inspired by Sebastião Salgado), so I carry out quite a bit of work in Adobe Lightroom – mainly boosting contrast and counteracting the effects of fog or glare.'



Laurent's top tips

- 1 Shoot early in the morning for fog and sweet light.
- 2 Ignore details and colours, and concentrate on forms.
- 3 Where possible, include trees in your silhouettes; they almost always improve the composition.

© LAURENT BAHEUX

Successful silhouettes require subjects with distinctive outlines, like trees and giraffes

© LAURENT BAREUX



The sun created perfect rim lighting in this baboon portrait, bringing out the texture of its fur

Street



Erwin Vindl

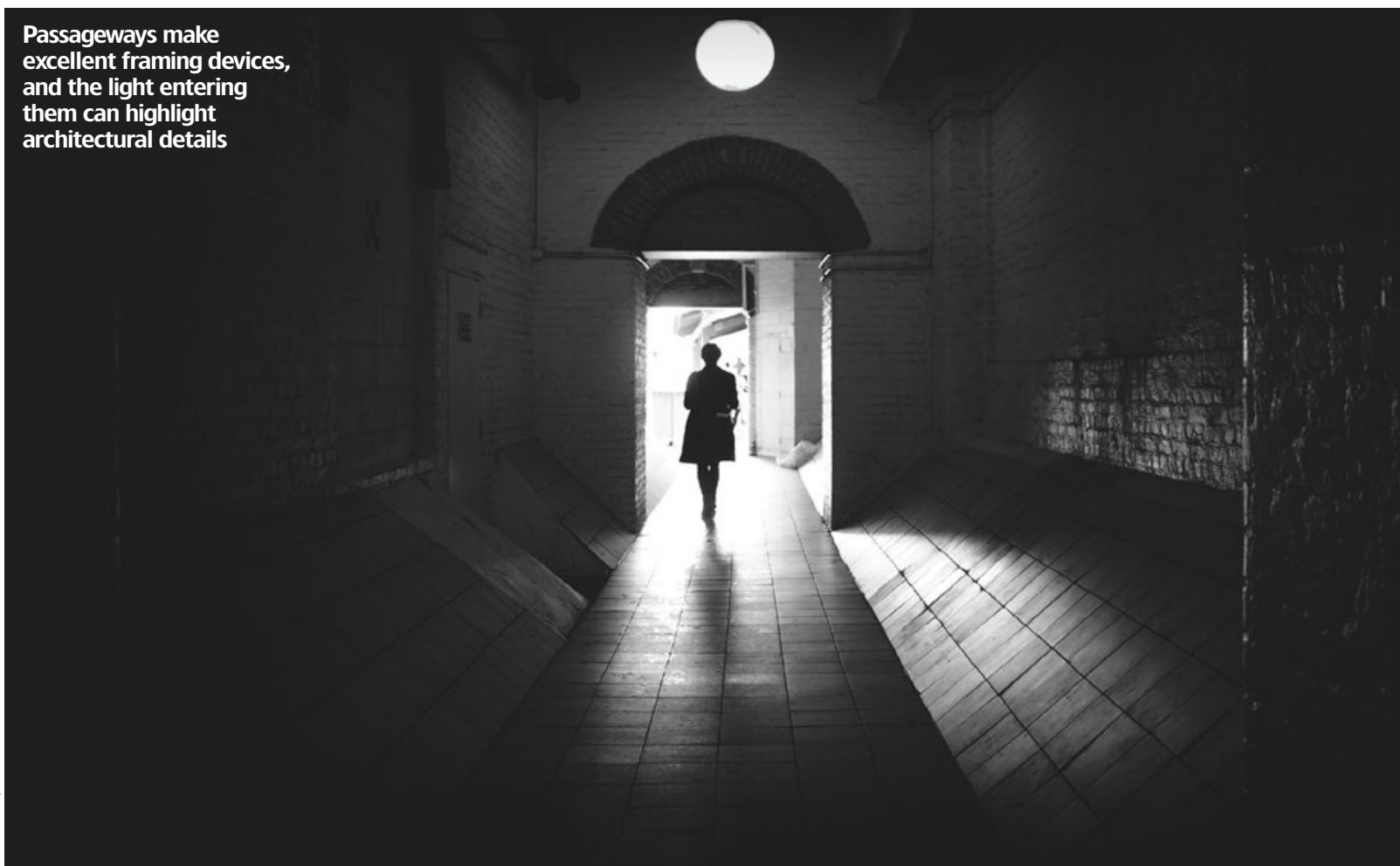
Based in the city of Innsbruck, Austria, Erwin has plenty of raw material on his doorstep, but he also likes to travel to gain fresh inspiration and meet other photographers. If you'd like to see more of Erwin's photography, visit www.whynotart.at

'The technique of creating silhouettes in an image appeals to me because I know that the viewer's attention will be taken directly to the main subject,' says Erwin. 'Of all the things you can shoot, my preferred subjects tend to be people, but I believe that every photograph should tell a necessary story. With that in mind, I try to put people into some sort of context. Sometimes I will find the perfect location but there are too many people milling about, so I have to wait for things to settle. Patience is incredibly important in this respect. I'd say the main thing is to make sure that the background is uncluttered as this will help to create separation between the two elements.'

'I'm a big fan of passages as they make excellent framing devices, and I often get down low for maximum impact. It's also important to remember that you don't have to limit yourself to shooting in daylight; you can use streetlights and shop windows as your main source of light. To obtain a dark silhouette I take a meter reading from the brightest part of the background but, for me, it's more important to catch the moment than to worry about settings, so I tend to use program mode – as a result, I will often need to dial in a few stops of exposure compensation.'

'Personally, I don't find the act of focusing to be a problem, because there is plenty of contrast in my shots. My camera of choice is an Olympus OM-D E-M10 Mark II with an M.Zuiko 17mm f/1.8 lens. I crop, adjust contrast and increase sharpness in post-production.'

Passageways make excellent framing devices, and the light entering them can highlight architectural details

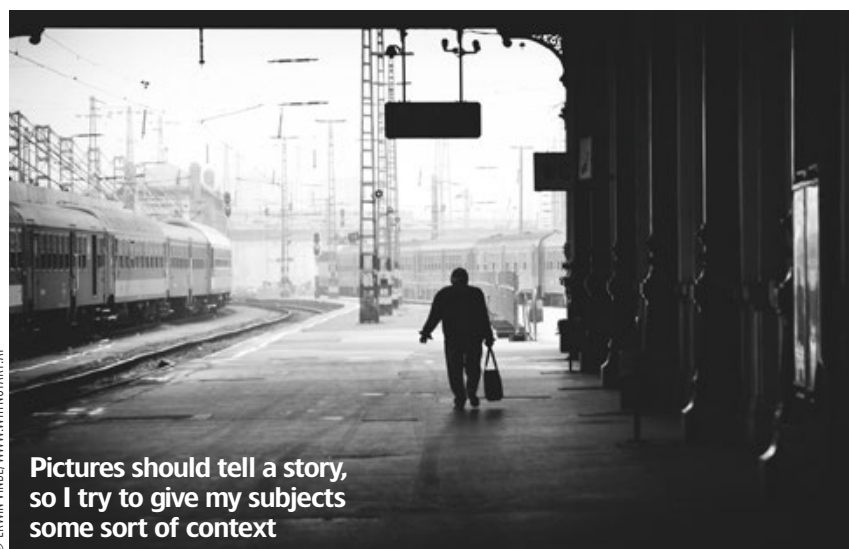


© ERWIN VINDL / WWW.WHYNOTART.AT

Getting down low can increase the separation between the background and the subject



© ERWIN VINDL / WWW.WHYNOTART.AT



Pictures should tell a story, so I try to give my subjects some sort of context

© ERWIN VINDL / WWW.WHYNOTART.AT

Erwin's top tips

- 1 Find a good location and wait for an interesting subject to enter the scene.
- 2 Get down low, as it can often help to separate the subject from the background.
- 3 Keep it simple – less is sometimes more.



Chris's top tips

- 1 Use a flashgun to freeze the silhouette.
- 2 Always use a tripod for light-painting portraits.
- 3 Ask your model to try a few different poses.

Portraits



Chris Thompson

Chris can often be found in abandoned buildings and tunnels in the middle of the night. When he's not waving lights around in the dark he works as a self-employed interior design consultant in Nottinghamshire. Visit www.flickr.com/people/fastchris

'For me, silhouettes provide a frame to fill with other lighting effects,' says Chris. 'The human form makes ideal subject matter, but I'm also a fan of sculptures – although it can be hard to access these at night. First I work out what I want to place inside the silhouette, then I decide how to pose the main subject. As with traditional silhouettes, I expose for the background, but this is where the similarities end. For one, I have my camera in manual mode, but with the shutter speed set to bulb. I control the exposure for the different intensities of light using the aperture and, sometimes the ISO value. Once I have captured enough light in the background I replace the lens cap without ending the exposure, and prepare for the next part of the shot – this is called the "lens-cap trick". What's more, my main light source is not the sun: I use torches, flashguns with coloured gels and lasers.'

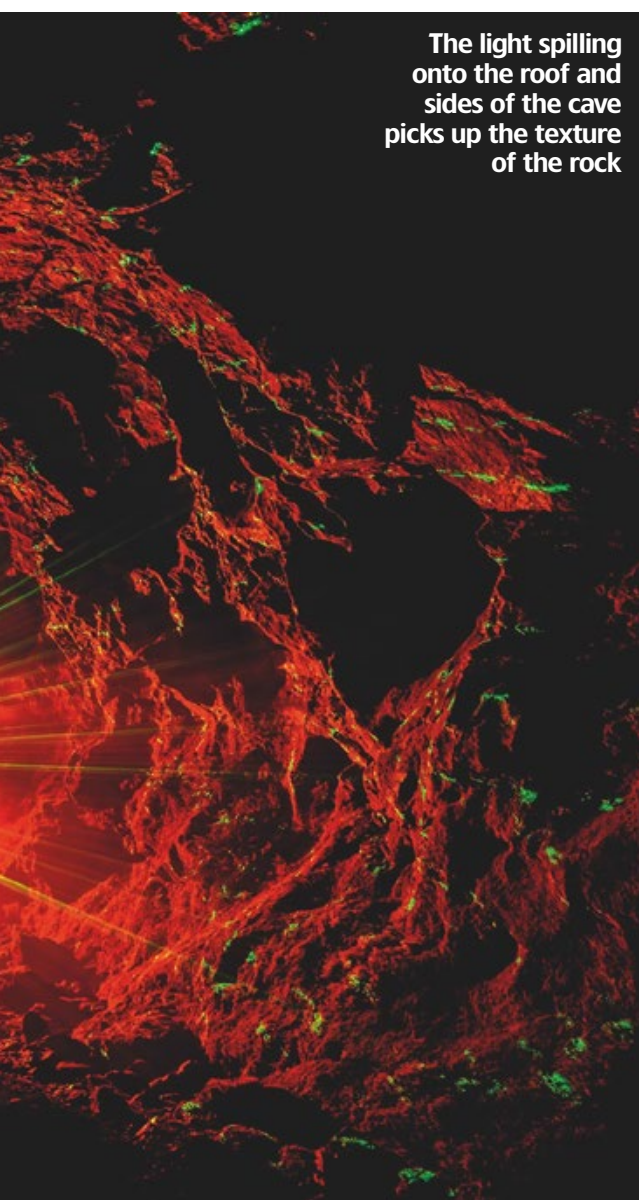
'I use a Sony Alpha 7 with a Zeiss 16–35mm lens and various old Nikon full-frame lenses, but my rucksack is packed with light-painting tools – most of them handmade. My torch of choice is the LED Lenser X21R.2. Like most light painters, I aim to get everything right in-camera, so my post-processing is usually limited to cropping, basic adjustments to levels and sharpening.'

© CHRIS THOMPSON





The human form, and bare trees, make ideal subjects due to their distinctive shapes

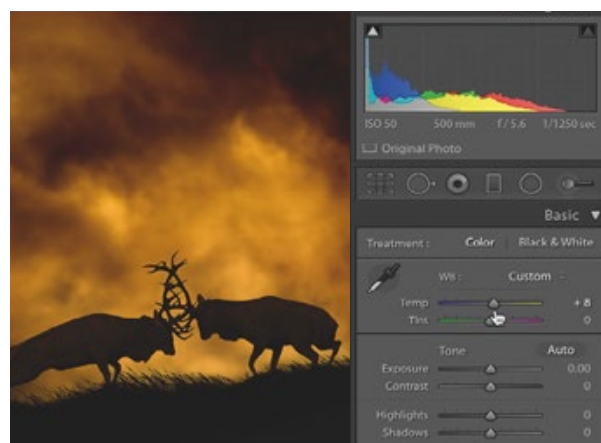


The light spilling onto the roof and sides of the cave picks up the texture of the rock

© CHRIS THOMPSON

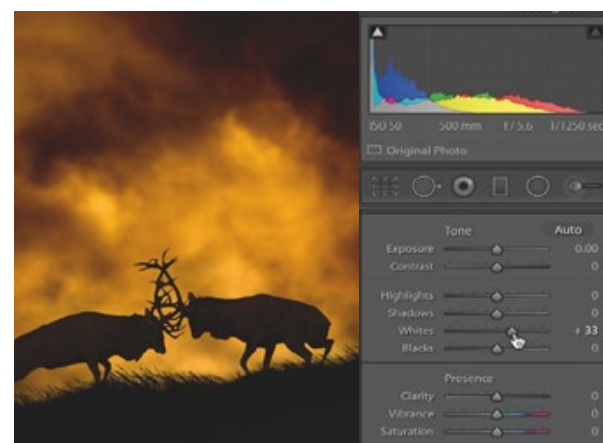
ENHANCING SILHOUETTES WITH LIGHTROOM

Wildlife photographer Ben Hall shows how to edit your silhouettes



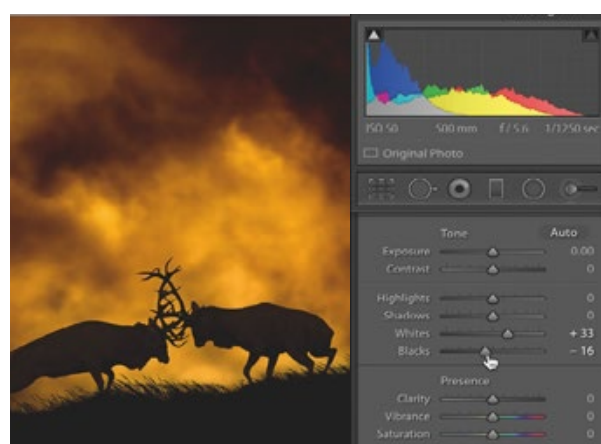
1 Colour balance

First, set the white balance. For precise control, use the Colour Temperature slider to make the colours in the image appear warmer or cooler. It is also possible to alter the amount of green and magenta in the image by using the tint slider.



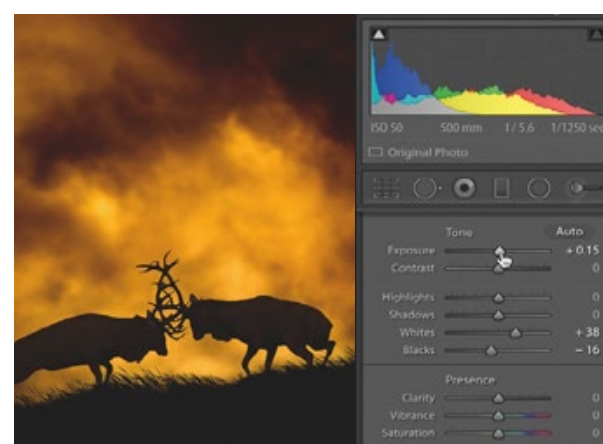
2 Setting the white point

To set the white point, drag the slider named White to the right. For best results, hold down the Alt key as you adjust the slider – you'll see the image turn black. Continue dragging and stop just before you see the first sign of colour appearing (this indicates loss of detail).



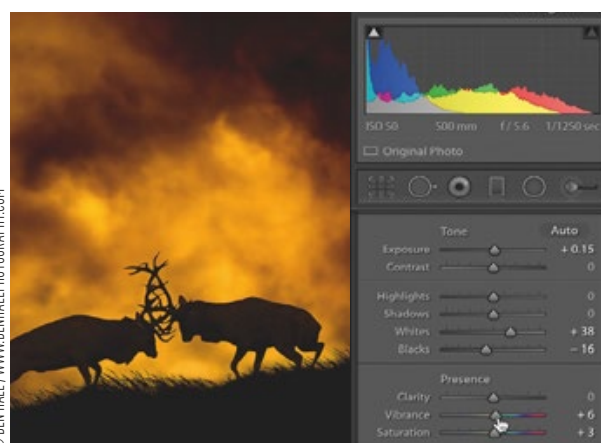
3 Setting the black point

Perform exactly the same action as above, this time using the Black slider and sliding it to the left. Loss of shadow detail is not as important when it comes to silhouettes, and in most cases a jet-black silhouette is preferable. With this in mind, holding the Alt key down is not always necessary.



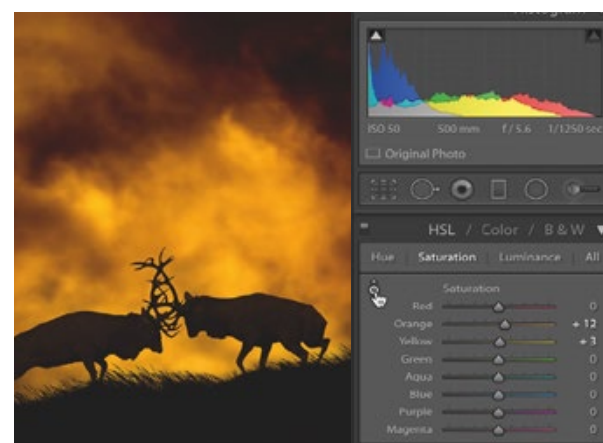
4 Adjusting midtones

Once you have set the white and black points it's now time to judge the brightness of your image. At this point it may look correct, but if the overall image appears too light or dark, you can just use the Exposure slider and tinker until you're satisfied with the results.



5 Colour saturation

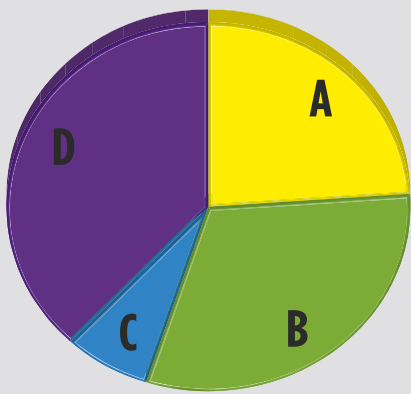
There are two sliders that can help to bring the colours to life – Saturation and Vibrance. Saturation increases the intensity of all the colours by an equal amount, while Vibrance only affects the more muted colours. But make sure you don't overdo it!



6 Target adjustments

The Targeted Adjustment tool lets you alter specific tones and colours. Click on the small circle in the top left window of the Develop module, then Saturation. Now, click on the tone you would like to edit and drag up or down to change the intensity of that colour.

© BEN HALL / WWW.BENHALLPHOTOGRAPHY.COM



In AP 20 August we asked...

Do you enjoy photographing your pet?

You answered...

A Yes, it's one of my main photography subjects	24%
B Yes, occasionally	31%
C No, it doesn't stay still long enough	7%
D No, I don't have a pet	38%

What you said

'I do enjoy taking photos of our photogenic dog Eddie, but he is a reluctant subject and has an uncanny knack of looking away at the last moment!'

'I don't have a pet, but take loads of pictures of the in-laws' pets when we see them.'

'I have 13 male rats at the moment and they make some of the cutest subjects. However, they only seem to become active in the evening when we are back from work and light levels are starting to get low, and they move very fast. I've had better luck with our gerbils as at least they stop to pose from time to time.'

'Sadly, I don't spend enough time at home for me to have a pet – it just wouldn't be fair to the little critter.'

'The current incumbent has a colour scheme tortoise shell – which, with the difficult lighting here, can be a challenge. I don't want to use flash unless I feel that I really have to take her picture at a particular moment.'

Join the debate on the AP forum

This week we ask

Would you buy a full-frame DSLR like the Pentax K-1?

Vote online www.amateurphotographer.co.uk

Top lens reviews

What's trending on the AP website



- 1 Laowa 105mm f/2 (T3.2) STF review
- 2 Sigma 150-600mm f/5-6.3 DG OS HSM S Field Test
- 3 Sigma 105mm f/2.8 EX DG OS HSM Macro review
- 4 Panasonic Leica DG Summilux 12mm f/1.4 Asph review
- 5 Nikkor AF-S 50mm f/1.8G review

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LETTER OF THE WEEK

Changing times

The way ahead for camera makers looks like a bumpy path, judging by our own family's experience. As a group with 17 adults across different generations, five have cameras but only two use them. The remaining 15 take their photos on mobile phones or tablet-style devices. Reasons for the 'dump the camera' trend vary, although they mainly settle on having the ability to pass on images quickly to others. Even pocket-sized cameras are losing favour because people don't want to carry them when a mobile phone is instantly available. A recent family celebration illustrated the shift away when I found I was the only camera user among a cluster of 'phone-(ph)anatics'.

All this may not be scientific, but it shows how quickly times are changing. It's going to take some smart thinking by the leading

camera brands to attract customers back, when the shift seems so big.

Paul Harper, Stafford

There's no doubt that when it comes to recording our daily lives, camera phones have almost entirely replaced the point-and-shoot camera. But their impact on 'serious' cameras is harder to gauge. More people than ever pursue photography as a hobby, inspired by picture-taking on their phones, and photography is now among the most popular subjects in sixth forms and colleges. Camera makers face a challenge in adapting quickly to this new world, and there is still work to be done to make instant sharing easier, but it isn't insurmountable – Nigel Atherton, Editor

LETTER OF THE WEEK WINS A 16GB SAMSUNG SD CARD. NOTE: PRIZE APPLIES TO UK AND EU RESIDENTS ONLY



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For high-quality photos and 4K UHD video recording, the Samsung 16GB PRO SDHC Class 10 card offers up to 90MB/s read and 50MB/s write speeds. Visit www.samsung.com

SAMSUNG

Universal file type

In *Viewpoint* (AP 11 June), Mike Smith wrote about the archiving and preservation (conservation) of our digital images. He said: 'For photography the JPEG is about as safe as it gets.' It isn't! Now, I'm a bit paranoid about this, as I have repeatedly moved my archived images as media is replaced. I currently use five separate hard disks – two back up the raw files, two contain copies of all the

files in Adobe DNG format, and the fifth backs up images I'm working on. I also print my favourite images. Like Mike, I've always thought that a JPEG is about as universal as you can get, until recently. I've been salvaging and repairing photographic media for over 40 years, so I still get the odd job that others have given up on, and here it is.

It is a CD, and it appears to have been burned in June 2004 with 26 JPEG images of 'copied slides'. Although one can open the disc and list the files, no one could open the JPEG images to see them. I tried FastStone, Lightroom, PaintShop Pro (PSP), PhotoDirector, and so on. Even the internet could not provide

any solutions. One of my PCs runs an old Windows XP. So I put the disc through programs on that – Photoshop CS2 and PSP X3, and there I got it! In X3, I opened the files and re-saved them all as TIFFs.

So what was the problem? A little thing called lossless JPEGs is my best guess – a format used in the early to mid-2000s. It's a JPEG, but not as current media knows it. The lesson here has to be the obvious one of regular back-ups, but don't put your faith in one format just to save space. And start checking all those old discs – again.

Bruce Baker-Johnson, Hampshire

I think it's fair to say that the standard JPEG format is about as universal as any file type can get, despite your experience with an unusual variant from its earlier years. The current version is standard on



Backing up files in different formats is a good practice

countless cameras, smartphones, tablets and computers used all around the world; it seems certain to be supported for many years to come. It therefore still looks like JPEG is one of the safest possible ways to archive your images digitally, alongside TIFF and (perhaps) DNG. But your experience is a timely reminder about how easily we can get tripped up if a hitherto widely supported file type goes out of fashion – **Andy Westlake, technical editor**

Fate of Google Nik

As an extremely enthusiastic user of Nik's software, it was very good to read AP's article *Google Nik Collection* (AP 14 May) and David Martin's follow-up letter (AP 16 July). David noted that Google is now offering this software for free and asked why, as he said, 'I'm still waiting for the catch.' The consensus, from both AP's original article and Michael Topham's reply to David, is that Google has ceased development of this software, and so is offering it for free prior to discontinuing it. I can't help but agree, but I must say that I'm utterly appalled at the prospect of this truly excellent software disappearing forever.

I have never been impressed by the additions



Earlier this year, Google made its Nik Collection free to download

Google made to Nik's original programs, but I am impressed by the power and ease of use of Silver Efex Pro 2 and Color Efex Pro 4. I have recently started using Adobe Lightroom, principally to process my Fujifilm X-T1's raw files. But I find myself carrying out minimal processing in Lightroom, prior to exporting them as TIFFs for processing with SEP2 and CEP4.

So I am writing to you in desperation, to see if anything can be done about Nik Software's possible disappearance. There are two possibilities: first, might some other company, no matter how large or small, obtain Nik's software and simply keep it in production? Second, might there be a case for starting some kind of 'Save Nik' campaign to try to influence matters?

Adrian Lewis, Bristol

I regularly use Silver Efex Pro 2 to apply b&w presets – the warm split tone is one of my favourites. I too would be very disappointed if it were to be discontinued, but thankfully there's been no official word about this. If it did, there would be uproar from the photographic community, and I would like to think a Kickstarter campaign would be set up in an attempt to keep it running. A small donation from millions of photographers who use it would quickly add up to thousands of pounds. It's been four years since Google acquired Nik Software, so all we can do is keep fingers crossed that Google will do the right thing and keep it available to us for a while longer – Michael Topham, deputy technical editor

In next week's issue On sale Tuesday 13 September



Less is more

Geoff Harris speaks to black & white expert Michael Kenna on minimalism

Sony FE 50mm f/1.8

Andy Westlake finds out if this budget prime is ideal for Alpha 7 users

British Wildlife Photographer of the Year

We showcase some of the best images from this year's BWPA and talk to the winner

Sigma SD Quattro

Andy Westlake tests Sigma's unusual mirrorless camera with its Foveon X3 sensor

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Northern exposure

Ian Cameron has been crowned the Scottish Landscape Photographer of the Year 2015. He talks to **Oliver Atwell**

Veteran photographer Ian Cameron, who still prefers to shoot in film rather than digital, was named Scottish Landscape Photographer of the Year this year. We find out more about his winning images and what inspires him.

Can you tell me how your winning series came about, and where you shot the images?

Three strong scenic images are required to make up a portfolio to meet the requirements to win the overall title of Scottish Landscape Photographer of the Year. I think I

entered a total of seven images into the competition, and a number of weeks later I was informed that three had been shortlisted.

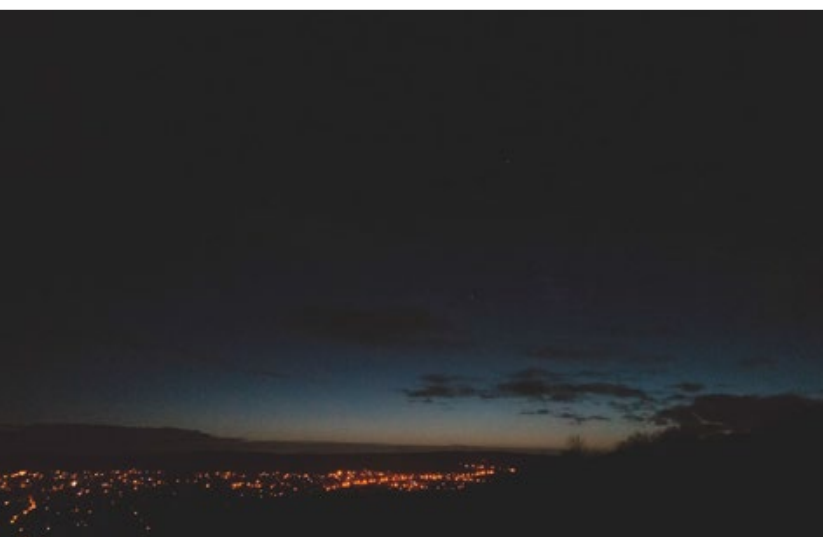
The first image (below right) is of an old house that stands on a high moorland road between Braemore Junction and Dundonnell in Wester Ross. The second (above) is of Ben Loyal – one of Sutherland's most shapely peaks. It is spectacularly situated in the far north of Scotland close to the lovely village of Tongue. There is a colossal estuary nearby with a massive tidal excursion and the attractive Loch Hakel, which

produces superb reflections of Ben Loyal at either end of the day. During the summer and during appropriate weather, the mountain peak lights up. On this particular morning, the clear, cold night air had chilled the water, and at the first warm kiss of sunlight, wraiths of mist lifted off the surface, adding immeasurably to the atmosphere of this classic scene.

The third image is of Loch A Chroisg near Achnasheen (below left). The loch lies in an east/west direction and is surrounded by high mountains on both the northern and southern shores, effectively protecting it from the wind. On the morning I took the shot the temperature was -26°C and a thick crust of hoar frost covered every blade of grass, branch and twig – so much so that they bowed under the sheer weight of ice that had built up over three days of sub-zero temperatures. A thick blanket of freezing mist had lifted off the loch and hung suspended in the air. Out of nowhere, a brilliant beam of amber sunlight appeared at the far end of the loch, traversing toward me and eventually striking my position.

Below left: 'Caramel Ice' by Ian Cameron

Below: 'Ceciles House' by Ian Cameron





What do you look for in a landscape?

I look for light, composition and subject matter. This is what I call the Holy Trinity of landscape photography. These three things working in perfect harmony will provide the defining moment, regardless of the duration of that moment. But above all else, and with everything being adequate, light – its quality, colour, strength and direction – has the greatest influence on the success or otherwise of the pictures I take. I firmly believe you can make a rusty nail sticking awkwardly out of a piece of wood look good in great light. It's also worth mentioning that I don't believe great light exists exclusively at either end of the day. Great light can be soft and directionless, colourless or colourful – it merely needs to be appropriate to the mood you want to convey.

What should be the aim of good landscape photography?

I can only answer that question for myself, but I would hope that other photographers empathise similarly. I want my pictures to transport me

back to the scene as I remember it, so I can relive the perfection of that moment and experience the same emotion I felt when I pressed the shutter. That picture needs to match as accurately as possible the hue, saturation and contrast that I perceived when I was there. It has to be completely believable and totally realistic. The problem is, when you seek and photograph extraordinary light and the impact it has on a scene, your believability in the eyes of others takes a severe bashing. Perhaps this is why I still insist on shooting with film, as it tends to lend credibility to an image. I don't pretend that the colour palette of Fujifilm Velvia is entirely accurate, but it is at least repeatable and the results satisfy me.

Are you someone who makes the best of a location whatever the weather, or do you have preferred working conditions?

Out of necessity and in a professional capacity I have to make the best of the weather and the circumstances I am dealt, although I tend to optimise my choice of location accordingly. I run

Above: 'Awakening Ben Loyal' by Ian Cameron



Ian Cameron is a landscape photographer based in Scotland. He offers various workshops, and is the author of *Transient Light*, which can be purchased through his website for £15. To learn more, visit www.transientlight.co.uk.

photographic courses. When I'm with clients, I prefer to work in conditions that inspire them – generally this would be broken cloud and sunlight, little wind and no rain. Seemingly, I have a much more masochistic demeanour. I enjoy the challenge of managing ridiculous conditions, and I achieve an enormous amount of satisfaction in salvaging something wonderful from an apparently lost cause.

What are some of your favourite locations?

In Scotland it would be the islands of Lewis and Harris, with their stunning pristine beaches; the sheer variety and emptiness of Inverpolly; beaches, mountains and lochs; and the wild immediacy found in the mountainscapes of Torridon. I also enjoy the Lofoten Islands in Norway for their sheer drama and exquisite light, and for a complete change, the warmth and colour in the lavender fields of Provence.

Turn over the page to see more amazing images from the 2015 Scottish Landscape Photographer of the Year competition.

Scenes of the sublime

We take a look at some of the most breathtaking and impressive images from the 2015 **Scottish Landscape Photographer of the Year** competition

The Crack **Gerhard Aust** Commended - Portfolio

➤ 'The Fairy Pools near Glenbrittle offer so many waterfalls that I could stay there for hours and hours,' says Gerhard. 'Here, I liked the contrast between the brown and green, with the white stone in the foreground and the mountains in the background.' This is a scene that really utilises the natural composition of the land to great effect.

Loch Dochard, Argyll **Paul Holloway** Commended - Overall

✓ 'After an overnight camp I awoke to see light snow had formed wonderful patterns on the ice of the partially frozen loch,' says Paul, of this shot commended in the overall category. 'As the sun rose, the mountains turned gold creating a wonderful backdrop to the loch.'





Plodda Falls
Colin Campbell
Commended -
Landscape

'This image was taken in early May at the bottom of Plodda Falls near Tomatin in the Highlands,' says Colin of this long-exposure shot. 'It's a relatively easy walk down, but quite steep when you get off the tourist path. Usually the spray from here makes it difficult to get a decent shot, but I managed to succeed and this is what I came away with.'



© MICHAEL PRINCE

Ruthven Barracks Michael Prince Commended - Portfolio

◀ 'This scene is often glimpsed from the A9,' says Michael of this intensely atmospheric image taken in the Highlands. 'Ruthven infantry barracks at Kingussie – built in 1719 and subsequently burnt to the ground by the Jacobites – never fails to stir my imagination. I used infrared black & white film to provide the kind of dramatic impact that a location like this truly deserves.'

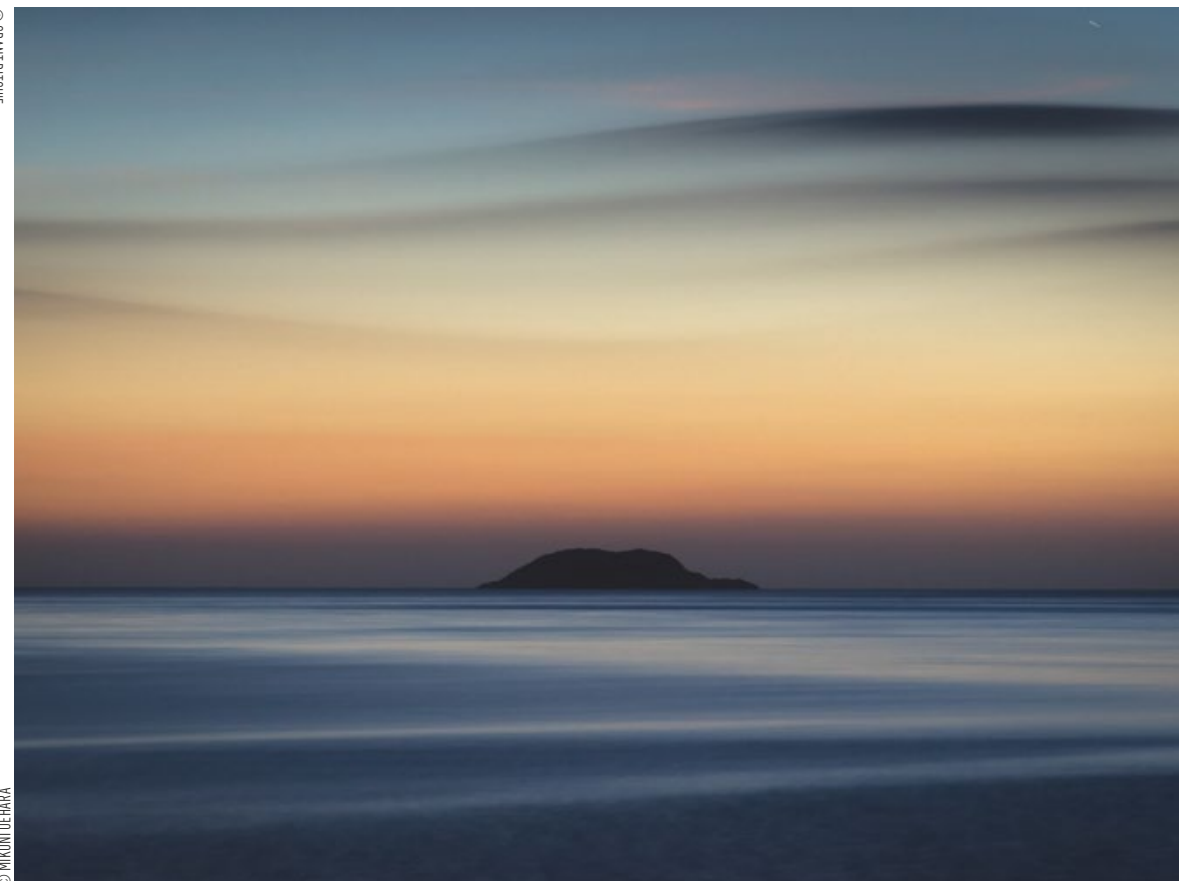
Rhythm of the End of the Day Mikuni Uehara Commended - Seascape

✔ Mikuni took this shot in Inverkirkaig. It's a genuinely captivating shot that benefits from the painterly quality of its bleeding colours. It's the kind of shot you can only find at sunset in just the right location. 'I took this shot on my holiday in the northern Highlands,' says Mikuni. 'After sunset, I saw this interesting cloud shape floating over the small island offshore. This was the last shot of the day.'



© GRANT RITCHIE

© MIKUNI UEHARA



Moon and Bank Building Statue Grant Ritchie Winner - Urban

◀ Grant took this image in Edinburgh on Christmas Day in 2014. It was the result of a lot of intensive planning,

which unfortunately meant Grant foregoing the festivities. However, it was worth it in order to catch the moon in this particular position. It's a seriously considered and executed composition that goes to show that a bit of careful planning can render the most intimidating scenes manageable.

Loch Tulla Trees

Scott Robertson

Commended - Portfolio

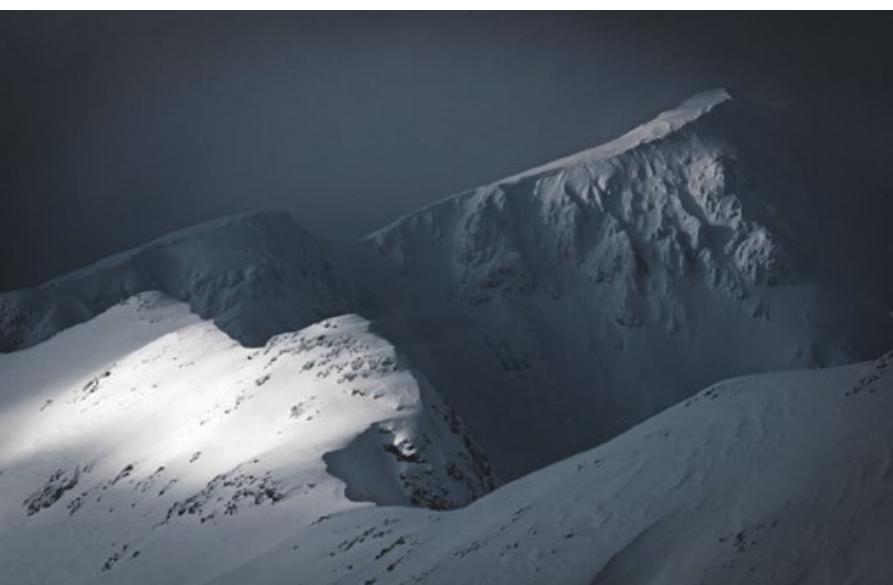
➤ 'Loch Tulla in Argyll is one of my favourite freshwater lochs,' says Scott. 'Its beauty never fails to impress me no matter what time of day or year I'm standing there. As dawn broke, first light provided just the right amount of warmth to lift the dense mist revealing two of the numerous attractive trees populated around the loch's shore.'



© SCOTT ROBERTSON



© TOM DRYSDALE



Winter's Light, Bidean Nam Bian

Jason Baxter

Winner - Landscape

➤ 'After a dark and exhausting climb on a Scottish winter morning, I was able to get myself into position to capture this shot,' says Jason. 'An hour's patient waiting ensued, and for just one brief fickle moment the morning light flowed across the landscape towards the Bidean Massif as it loomed out of the morning darkness.'

© JASON BAXTER

Gone Fishing

Tom Drysdale

Commended - Portfolio

➤ If you're wondering where this strange scene can be found you'll have to travel to Cramond Causeway in Edinburgh to find it. That's what Tom did, and this is what he came back with. 'What you can see here is a beautiful still sunrise at the old Second World War defences in Cramond, June 2015,' says Tom. 'It was made all the better for the fact that you can just about see a heron under the sun in the distance.'



© MACIEJ WOJCIEK

Bass Rock
Maciej Wojcik
 Commended
 – Seascape

➤ 'Bass Rock is the largest single-rock gannetry in the world, described as "one of the wildlife wonders of the world";' Maciej says of this image that looks like it could have been drawn from a major film. 'When viewed from the mainland, large regions of the surface appear white because of the sheer number of birds.'

Resist
Damian Shields
 Commended
 – Portfolio

➤ I have spent many days scrambling among the rocks that protrude from and channel the flow of the wonderful River Orchy in Argyll,' says Damian. 'I framed this shot to exclude any point of reference to the surroundings to create an ambiguous idea of scale, and timed the exposure to contrast the fluid movement to the static weight the stone.'



© DAMIAN SHIELDS



© ANN M HOLMES

Winding back in time towards the sea
Ann M Holmes
 Commended – Portfolio

◀ There's something Hobbit-like about this strangely lit image from Ann M Holmes. You can actually find this location in Gearrannan Blackhouse Village in Carloway, Isle of Lewis. A gritted track winds downhill under twilight between traditional thatched blackhouses bordering the sea. It's a simple image that wisely allows the location to do all the work. The area itself would be enough of a good photograph, but Ann chose to shoot in the twilight hour, instilling in her image a real sense of narrative and magic. The light on the wall of the house is especially inviting and mysterious.

The *Scottish Landscape Photographer of the Year Book – Collection 2* is full of breathtaking images of Scotland's land, sea and urban places, captured by the winning and commended photographers that took part in the 2015 competition. If you would like to pre-order a copy, visit www.slpoty.co.uk. This year's competition opens on 23 September and closes on 14 November 2016

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SUPER STOPPER

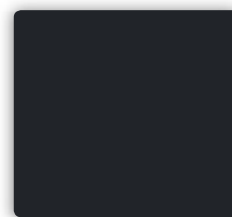
Most photographers shooting land or seascapes would choose to work at either end of the day when the light is soft. This is also generally the time when the addition of a 6 or 10 stop filter will give the very long exposures necessary to give the effect of smooth water and cloud motion.

But sometimes things don't work out that way. It might be a question of tide or timing, of weather or circumstance, or even a combination of these factors, but sometimes you need to be able to shoot in broad daylight, or even bright sunlight, and still achieve those very long exposures. These are the conditions for which the 15 stop Super Stopper has been designed.

I've worked with these fishing huts in France on many an occasion, but thought it would be fun to visit on a very hot summer's day, principally to put the Super Stopper through its paces. The temperature was hovering around 37 degrees centigrade, the sky was blue and the light ferocious, giving me a shutter speed without filtration of 1/500th of a second. With the 10 stop Big Stopper that gave me a shutter speed of just 2 seconds, but with the new 15 stop Super Stopper I was able to achieve an exposure time of 1 minute.

Jonathan Chritchley
www.jonathanchritchley.com

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The picture that changed my life



© DUNCAN MCNICOL 1993

Jeremy Walker on Reed Cutter, Norfolk, by Duncan McNicol

This image by renowned London advertising photographer Duncan McNicol won a prestigious award in 1994. This was about the same time I was taking my first tentative steps into the world of freelance location photography. The original print was a hand-crafted, split-toned silver print. I have been lucky enough to see the original close-up, and it oozes pure quality.

The image summed up everything I aspired to shoot – an interesting subject in a great location with fantastic light. At the time of the award this image was published extensively, and every time I saw it I just thought: ‘Wow! I want to do work like that.’ It fired my imagination, desire and determination to shoot great location images. I was being very naïve, of course. Having been a regional commercial studio photographer for several years, I still didn’t fully understand what went into the taking and making of a great location image. The planning and preparation; working conditions; cooperation and understanding of the sitter; and of course, a little bit of luck with the weather.

Why does this image appeal to me?

It is an image that tells a story – that of a traditional reed cutter who works in all

weathers and conditions. I love the simplicity of the composition, and I’m sure that if you were to post analyse the image, various elements would fall into the rule of thirds. Now, after more than 20 years as a location photographer, I know that thought would not even have entered McNicol’s mind. He would have just seen the angle and instinctively known that it was right, as great photographers do.

Another hugely influencing factor that gives the ‘Reed Cutter’ image such a strong effect is the quality and direction of the light. Shooting into the light, capturing the texture and patterns in the reeds, but having the reed cutter in his own shadow, was a brave decision to make, as was using a slow shutter speed to capture the blur and motion of the scythe. So much could have gone wrong when shooting this image.

The stormy conditions have certainly helped with the mood and feel of the image, but the working conditions were not exactly ideal. McNicol was using a 5x4 Linhof plate camera with a 120-roll film back shooting on Kodak Tri-X. There was no margin for error, or no playing around on a computer when he arrived back at his studio. He had to get this right, first time around. And he did.



Duncan McNicol



In the 1990s, Duncan was one of London’s top advertising photographers. An advertising hoarding or Sunday supplement were more than likely to contain his images. His favourite tools were wooden 5x4 and 10x8 Gandolfi field cameras and a number of Polaroid film boxes. Visit www.duncanmcnicol.com.

Jeremy Walker



Jeremy is an award-winning location photographer, with over 25 years’ experience in the photography industry. In 2015 he was invited to be a Nikon Ambassador in recognition of the quality of his Landscape work. To see Jeremy’s stunning location work, visit www.jeremywalker.co.uk.

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Never forget

A new book titled *Remembering Elephants* highlights the serious consequences of elephant poaching in Africa. The book's editor, **Keith Wilson**, tells **Oliver Atwell** a very worrying story

An elephant calf feeds from its mother's milk. Image by Ross Couper

A closer look at the prize the poachers so value – ivory tusks. Image by Marius Coetzee



© MARIUS COETZEE

In just the past 16 years around 14 species of animals have become extinct, including the eastern cougar and baiji dolphin. While extinction may seem like the narrative device of literature and cinema, the threat is all too real. Now imagine, if you can, waking up one morning to find that the elephant population in Africa no longer exists. Does it seem like a faraway fantasy, something that couldn't possibly occur in your lifetime? Does it perhaps help to read that around 30,000 elephants are wiped out every year as a result of poaching? Or that one elephant is killed every 15 minutes?

These are the statistics driving a new publication hoping to help fight the demon of elephant poaching. The book is edited by former AP Editor Keith Wilson, and represents the action by wildlife photographers to use their images to help preserve elephants for future generations. All proceeds from the sale of this book will be used to protect elephants and fight ivory poaching via their partner, the Born Free Foundation.

There will also be a free exhibition titled Remembering Elephants, which will open on 19 September and run for two weeks at London's La Galleria Pall Mall. Then, on the evening of 22 September, the Royal Geographical Society will host a special evening devoted to elephant conservation, with speakers including Virginia McKenna OBE, Ian Redmond OBE and an exclusive presentation by the celebrated wildlife photographer Art Wolfe. See www.bornfree.org.uk/campaigns/elephants/action/remembering-elephants.

An elephant bathes in the cooling waters of a river. Image by Will Burrard-Lucas



© WILL BURRARD-LUCAS

The spectre of elephant poaching has been with us for some time. We're now immersed in the long-term consequences of poaching. Where are we now with this? How exactly has it affected the elephant population?

You're right, elephant poaching for ivory has a long history, and each time it has resulted in elephant populations being decimated. However, the current crisis poses the greatest-ever threat to African elephants. Why? Never have elephant populations been so low. Conservationists agree that the total number of elephants is a little more than 400,000. Compare this [number] to the 10 million that were estimated to roam Africa at the beginning of the 20th century – that's a population decline of more

than 95%! On average, one elephant is poached every 15 minutes. That's more than 30,000 every year. As with rhinos, more elephants are being killed by poachers than [elephants] being born, so extinction in our lifetime is a very real possibility. In fact, elephants are already extinct in some African countries. Elephants are herbivores, so are great consumers of vegetation, but they are also dispersers of important seeds through their dung and therefore fertilizers of plants. In short, elephants are Africa's wild gardeners, so their loss can have devastating consequences on biodiversity and the landscape.

© FEDERICO VERONESI





‘We have managed to enlist 65 of the world’s leading wildlife photographers, including eight winners of Wildlife Photographer of the Year’

Why exactly are these elephants being poached?

Purely for the decorative value of elephant ivory, as an ornament or intricate carving. Ivory has no pseudo-science value for traditional Chinese medicine, as is the case with rhino horn, tiger bones and other animal parts. But the ivory tusk of an elephant is prized so much as a prestigious gift or piece of art when carved, that people will pay vast sums of money for it, particularly in China. So there’s a lot of money to be made down the supply chain, and the gangs who hunt elephants are well armed, ruthless and merciless.

What is the purpose of *Remembering Elephants* and how exactly did it come about?

Remembering Elephants has two purposes. The first is to serve as a photographic memorial to these incredible and highly intelligent animals, should they become extinct. The second and primary reason is to raise much-needed funds from sales of the book – and the exhibition prints, I hasten to add – in order to fight ivory poaching and protect elephants for the future, working with our partner charity, the Born Free Foundation.

Can you tell me who’s involved and what part they play in this project?

The whole project is the brainchild of Margot Raggett, a wildlife photographer who spends a lot of her time in Kenya leading photo tours, mostly in the Maasai Mara. Between us we have managed to enlist 65 of the world’s leading wildlife photographers, including eight overall winners of Wildlife Photographer of the Year. They have all donated a print for the book and most of these are included in the accompanying exhibition in London, and they’re for sale too as limited edition prints! Land Rover has very generously sponsored the exhibition – it could not have happened without them. The unique thing about *Remembering Elephants* is that it marks the first time so many wildlife photographers have united behind a single conservation cause in one book. That’s why for the author’s name on the cover it says: Wildlife Photographers United.

How did you become involved?

Two years ago I was the editor of another wildlife photography art book – *As Long As There Are Animals* by David Lloyd. We had the launch and exhibition at the

Three elephants stride across the African plains.
Image by Federico Verones



You can order a copy of *Remembering Elephants* from give.bornfree.org.uk/products/remembering-elephants-916. The book, priced £45, is supported by an exhibition (sponsored by Land Rover) at La Galleria, Pall Mall, London SW1Y 4UY from 19 September-1 October (www.lagalleria.org).

Royal Geographical Society. Margot met me there and was so impressed by the book that she told me her idea for *Remembering Elephants*. She asked me if I would be the book’s editor. I said yes. I must add that the quality and success of this book owes just as much to my colleague and collaborator Eddie Ephraums. This is the fourth wildlife or landscape photography book we have produced together.

How will the proceeds of this book be used?

I’m pleased to say that some of the proceeds have already been allocated! Through our charity partner Born Free, we purchased a pair of night-vision goggles for the rangers at Meru National Park in Kenya, to help them track poachers at night. Money has also been allocated to the repair and maintenance of vital equipment to help park surveillance. We have agreed [on a budget] with Born Free for all the money we hope to raise to directly benefit elephant conservation in several countries where funding is most needed.

What role can wildlife photography play in assisting the conservation of species?

A very good question. Many photographers already help wildlife conservation charities, usually by donating their images to the charity they support. Beyond that, their input and influence seem to diminish, which is unfortunate. I think we need a more collaborative approach. It’s about the effectiveness of a whole being greater than the sum of its parts.

More than ever, wildlife photographers are trying very hard to use their images to create greater public awareness about endangered species, and supporting the conservation groups in the best way they can. But creating greater public awareness has no lasting impact without generating a response that leads to action. Photographers need to be more active in this regard; they need to think beyond creating awareness and have a bigger say in how awareness can result in direct action, either through the conservation charity they support, or maybe as a like-minded group with their own agenda, such as Wildlife Photographers United, as suggested by this book. After all, wildlife photographers often see the realities of the situation long before anyone else has a clue that there’s a serious problem.

When Harry Met...

Rupert Murdoch

A spontaneous moment of inspiration resulted in **Harry Borden** capturing a striking image of the billionaire media mogul **Rupert Murdoch**

In June 2007, I was commissioned to photograph Rupert Murdoch, the billionaire founder, chairman and CEO of international media company News Corporation. The shoot was for the front cover of *Time* magazine's global edition. For a

portrait commission, you don't get much better than that.

I was invited to photograph him at his house in St James's, London. It was an extraordinary building, a real billionaire's house. It backed on to St James's Park and he'd had it converted into a series of

modernist apartments in which each floor was allocated to one of his children. At the top of the house, he had a retractable glass roof which opened at the press of a button. It was like something out of *Dr No*.

Murdoch was then 76 years old and married to his third wife, Wendi Deng. As well as his four older children from previous marriages, he had two young daughters, Grace and Chloe, who I met when I was there.

Meeting Murdoch

I knew Murdoch could be unpredictable in front of the camera. I had photographed him in 2006 for his Sky annual company report and was told that the previous year, the photographer had set up a shot but only got one frame before Murdoch stood up and walked off.

My brief this time was simply to shoot a head-and-shoulders portrait, so I arrived at the house equipped with a backdrop. I was let in the house for the appointed time of the shoot, but Murdoch was over an hour and a half late, which gave me plenty of time to get really stressed.

Eventually he arrived. He had his business advisors with him. Being photographed, even for the cover of *Time* magazine, wasn't a very important part of his agenda and he was running his business even while I was shooting his portrait.

As with the previous time I'd met him, I found him a detached and distracted person, but as sharp as a tack. I mentioned to him that I had recently photographed Margaret Thatcher. As they were both part of a powerful elite I assumed they were friends, but his only comment was, 'She's gone a bit gaga, hasn't she?'

Getting the shot

I quickly did the head shot, which was very simply shot with one-directional lighting against the backdrop. That was all *Time* needed, but I also wanted to take the opportunity to shoot something different. I'm always looking for a picture I hadn't anticipated getting, one that gives the photo a time and a place, rather than simply a head shot against a backdrop. It's nice to get something environmental that will stand



A family shot of Rupert Murdoch in 2007 with his wife Wendi and children Chloe and Grace

ALL PICTURES © HARRY BORDEN

Harry noticed this pool of light spilling onto a wall of Murdoch's home and decided to create a portrait containing striking graphic elements



‘Often when I’m shooting a portrait I find a pool of light and a composition that has a graphic tension’

the test of time and make the picture intriguing.

I decided the best way to do this was to get him out onto the roof of his house and do something with daylight. I had previously photographed his son James, and daughter Elisabeth, and handed Murdoch prints of them both. This gave me more time and helped to create enough good feeling for me to finesse him onto the stairs and up to the roof.

As we were walking up I noticed there was really nice light coming down on the staircase. Often when I’m shooting a portrait I find a pool of light and a composition that has a graphic tension and then

just put someone into that space. In this case, I saw the potential for the picture on the staircase and said to him, ‘Hang on, hold that.’ Then I quickly took a few shots with my Canon EOS 1DS Mark II, handheld. I exposed for the highlights so it’s quite dark and moody.

Perfect timing

This scene, with its diagonal lines and areas of light and shade, would have made an interesting abstract composition even without a person in it. Murdoch was standing in direct sunlight, but it was taken just before 5pm, so the light was a bit softer. This was lucky, because if it had

been midday the sunlight would have been too intense to take this shot.

All the frames shot on the stairs show him looking to his left because all the graphics in that picture indicate that he has to look that way. Being a good photographer is about noticing these things when you’re in a really stressful situation, rather than noticing them later when you’re downloading the pictures at home. You have to retain that kernel of calm in your mind so you can coldly and dispassionately look through the camera and make those small but vital adjustments to someone’s position, stance or expression.

At the end of the shoot, which took about 15 minutes in total, I asked Wendi if we could get the kids together and shoot a family portrait.

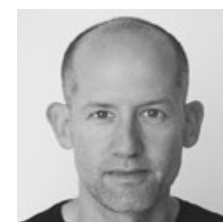
Time only used the head shot,

but the picture editor would have seen all the others. Getting something above and beyond what I was expected to get on a shoot creates a good impression of me as a photographer. And nine years later, the picture of Murdoch on the stairs is still one I’m still incredibly proud to have in my portfolio of work.

As told to David Clark



Harry Borden



Harry is one of the UK’s finest portrait photographers and his work has been widely published. He has

won prizes at the World Press Photo awards (1997 and 1999) and in 2014 he was awarded an Honorary Fellowship by the Royal Photographic Society. The National Portrait Gallery collection holds over 100 of his images.

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Return to the no-go zone

Guillaume Bression has created a unique photographic project about the damaged Fukushima Daiichi Nuclear Power Plant in Japan. He talks to **Geoff Harris** about it

One of the most difficult things about being caught up in a national disaster, apart from the daily grind of survival, must be how quickly your story gets forgotten as the news moves on. Think back to March 2011, when the earthquake,

tsunami and subsequent accident at the Fukushima Daiichi Nuclear Power Plant in Japan were headlining global news. Today, it's an old story, although not for the people who lived in the area. French photographer Guillaume Bression, together with his colleague Carlos

▲ The infamous abandoned supermarket. 'The smell was terrible,' Bression recalls

Ayesta, was closely involved in the Fukushima story as it broke, and subsequently came up with a unique and moving style to demonstrate the legacy of the catastrophe: the pair moved former residents back to their offices, shops, restaurants and hangouts in Fukushima, and then photographed them in the untouched ruins and decay.

Battling bureaucracy

Retracing the steps of evacuees was one of several strands that made up the duo's 'Fukushima No-Go Zone' project, as Bression explains.

'Finding the subjects was the hardest part of the project,' Bression recalls. 'We worked with a fixer for two months, although I knew some of the people from previous news interviews. The first job was to identify the locations – the old offices, boutiques, supermarkets, and so on. Then it was about trying to find people related to that place. We'd call the city office and sometimes the officials said they didn't have the details of who used to work or live there, or they just refused to help us. So we'd try asking former neighbours.'

➤ When we eventually tracked the evacuees down, some didn't want to return to be photographed.'

Bression and Ayesta eventually got enough subjects for the project. 'It's important to point out that about half the number of people were directly connected with the places,' says Bression. 'The other half were inhabitants of the region who used to frequent a particular store, supermarket, hairdresser or café. We never had to use actors/models.'

Mixed feelings

Many of the subjects featured had mixed feelings about returning. 'Some of them really wanted to go back to their old haunts, and for some it was the first time they'd been back since the nuclear accident,' Bression adds. 'Most are strongly against the idea of returning permanently, as despite the government spending money on decontamination, the radiation levels can still be high. Nobody has the confidence to reopen for business.'

Bression's favourite image is that of the printing company owner (far right), with whom he feels a strong personal bond. But he can understand why the supermarket shopper image (page 41) is popular. 'When we got into the supermarket the smell was terrible and there was hardly any light,' he says. 'Hence, the need for artificial light in most of the shots, which we sometimes also used to replicate sunlight.'

The response to the project has been very positive, although it's better known overseas than in Japan. '[The pictures have] been published in many European countries and in the USA,' says Bression. 'On 23 June, we [had] a major one-month exhibition in Tokyo's Ginza shopping district, funded by Chanel.'

After the exhibition, Bression and Ayesta planned to start work on a project about the decontamination workers who are engaged in the clean-up operation at the stricken nuclear reactors. Bression says: 'We want to show, through portraits, what life is like inside a no-go zone now. Three years ago it was empty, but then the clean-up workers arrived so a supermarket and gas station opened. Ironically, five years after the accident, the area is still dependent on the nuclear industry.'

AP

In 2009, Guillaume founded the photography collective Trois8 with Carlos Ayesta and Audrey Boehly, with whom he has collaborated on several projects. Visit www.fukushima-nogozone.com and www.trois8.fr.

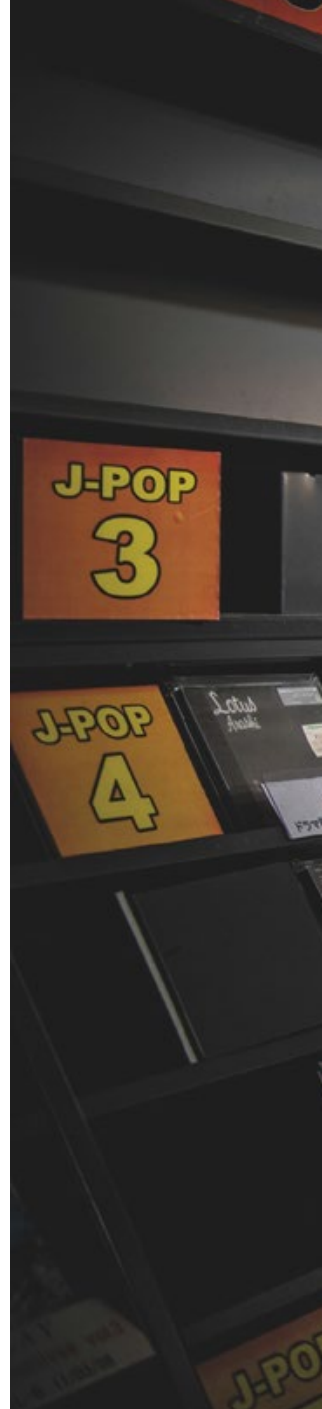
'When we got into the supermarket the smell was terrible and there was hardly any light'



▲ The owner of this abandoned hair salon picked up her scissors again for Bression's camera

▼ Portable lights were used to 'lift' this subject. Lights were often essential as there was no power available in the buildings

► A regular of a record store which was abandoned, stock and all, when the Fukushima disaster unfolded





► The print shop owner, with whom Bresson developed a particular rapport



► The normalcy of the subjects' poses belies the devastation around them



Evening Class

Photoshop guru **Martin Evening** sorts out your photo-editing and post-processing problems

How to apply a lens profile

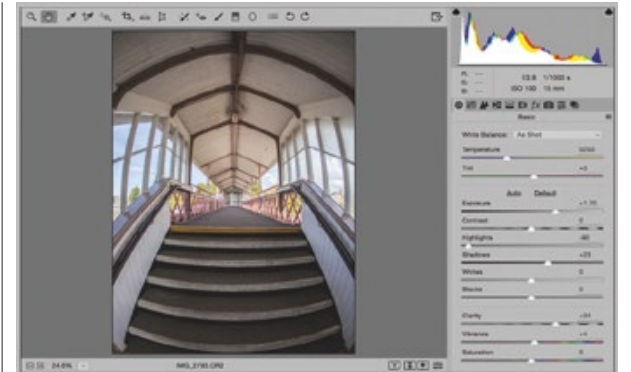
I THINK I recognise this as the pedestrian bridge at Edgware Road station in London. Graham Borthwick shot it using a Canon EOS 5D Mark II with a Canon EF 15mm fisheye lens. As the name suggests, this lens captures a non-corrected fisheye-view image where straight lines will appear curved.

It is an interesting lens to use if you want to capture a distorted look and can be useful for capturing panoramic shots that can be merged to produce a composite 360° image.

When editing such images in Camera Raw or Lightroom, you can apply lens-profile corrections to the perspective. A fisheye-lens photograph can also be edited using the Adaptive Wide Angle filter in Photoshop to create more natural-looking wideangle views.

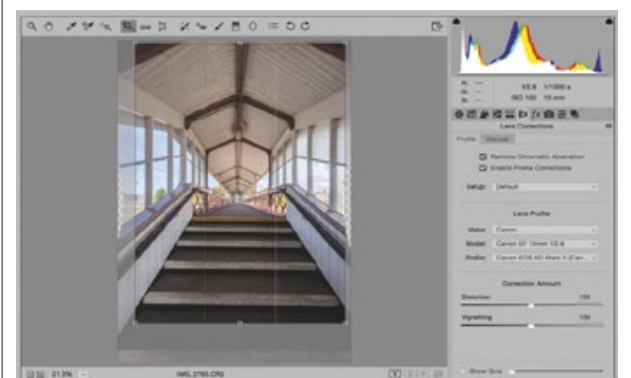
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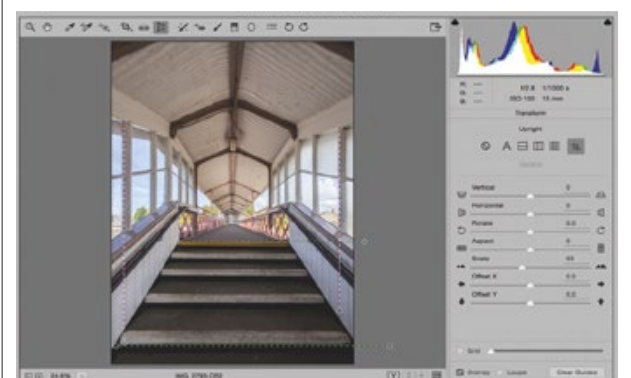
1 Basic panel adjustments

First, I applied a +1.7 Exposure adjustment to lighten the photograph. To compress the dynamic range, I dragged the Highlights slider nearly all the way to the left and the Shadows slider to the right. This adjustment softened the overall contrast to the point where it was necessary to add a positive amount of Clarity to include some midtone contrast in the image.



2 Apply a lens-profile correction to the photo

In the Lens Corrections panel I could see this photo was shot with a Canon EF 15mm fisheye lens. I checked the Enable Profile Corrections option, and this applied a profiled lens correction that straightened the lines to produce a corrected perspective view. I then applied a crop to the image to achieve a symmetrical composition.



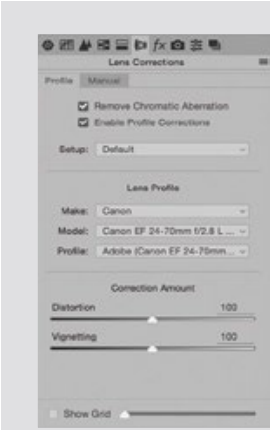
3 Guided Upright adjustments

I clicked on the Transform tool in the toolbar at the top to open the Transform panel options (this is a recent change), and selected the new Guided Upright option. This allowed me to add two vertical and two horizontal guides to achieve a perfect perspective correction.



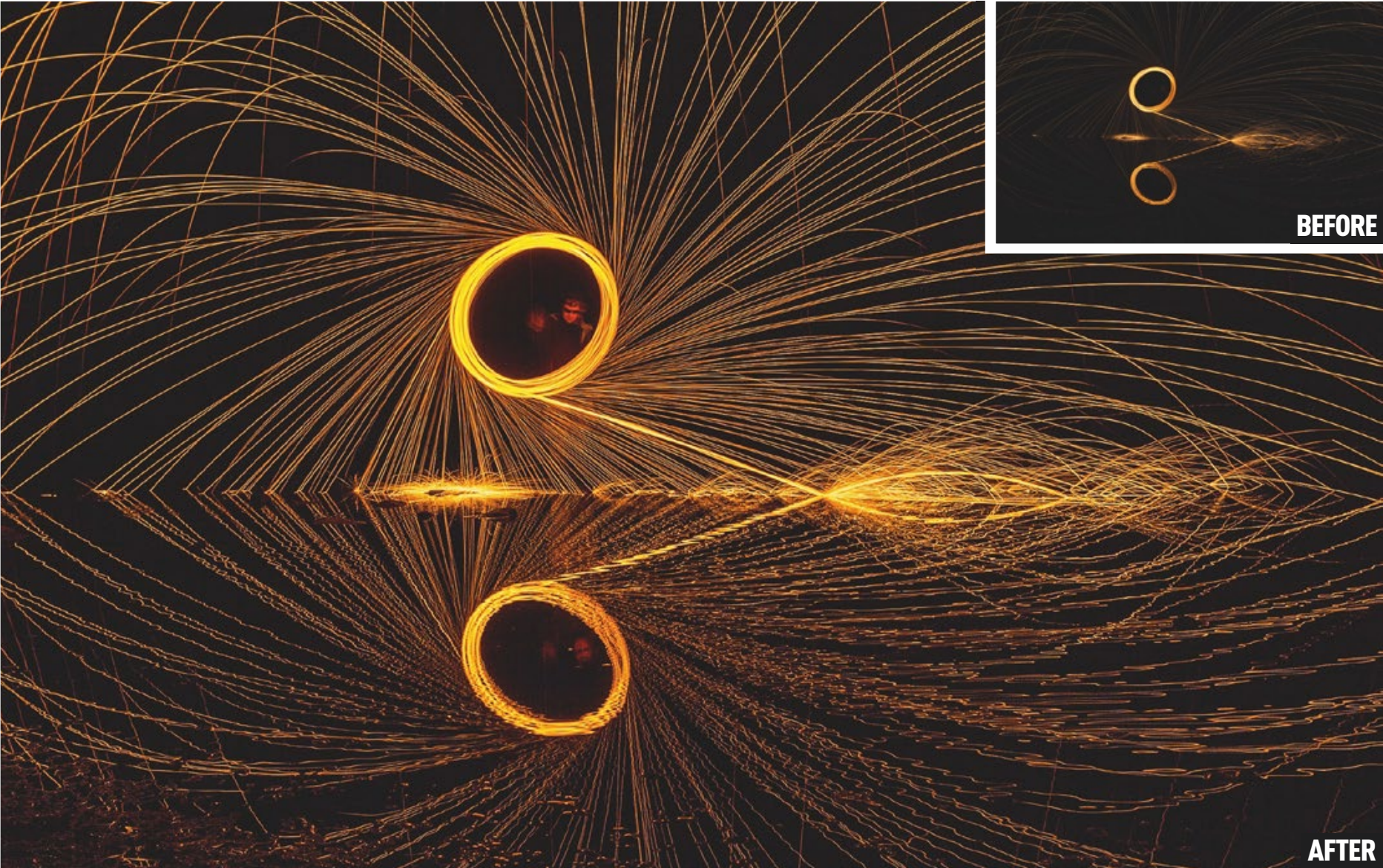
How to lighten the exposure

THIS is a fine example of a long-exposure shot of burning wire wool that captures the beautiful pattern created by the sparks. Darren Flynn photographed it with the light reflecting in what looks like the edge of a pond, so capturing a mirror image of the reflections. However, be careful when photographing fire. Some photographers have damaged the landscape or buildings trying to capture this type of effect.



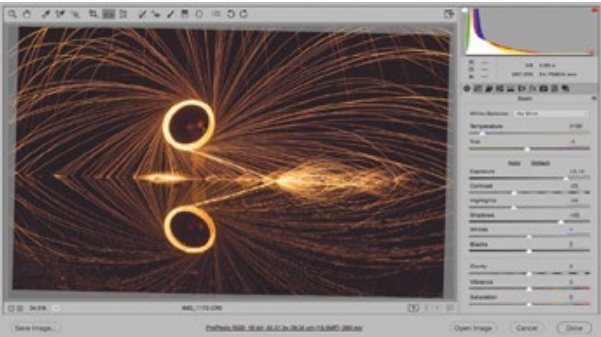
Lens profile corrections

In the Lens Corrections panel there is the option to apply profiled lens corrections. If the lens you are using is included in the Adobe lens profile database, checking this option will apply a profiled lens correction that automatically corrects for geometric distortion and lens vignetting. If you don't see your lens listed, you can set the camera make, model and profile menus. The sliders allow you to decrease or increase the Distortion or Vignetting corrections. If the result doesn't look right, you can compensate using these sliders.



1 Basic panel adjustments

I opened the raw image in Camera Raw and went to the Basic panel. Here, I set the Exposure slider to +3.10 to lighten the image and reveal more detail in the trail of sparks. I also darkened the Highlights slightly and increased the Shadows slider amount.



2 Straighten the horizon

In this step, I selected the Straighten tool and dragged across the image to straighten it. I then fine-tuned the Whites and Blacks sliders. I dragged the Whites slider to the right to allow the brightest portions to hard clip. Similarly, I dragged the Blacks slider to the left to hard clip the blacks.



3 Final tone adjustments

In reviewing the adjustments I had applied so far, the scissor shape that was so strong in the original was now lost. I therefore chose to reduce the Exposure slider setting to -1.80 to darken the exposure. At the same time, I boosted the Clarity and Vibrance to add more definition and colour to the spark trails.



Martin Evening is a noted expert in both photography and digital imaging. He is well known in London for his fashion and beauty work, for which he has won several awards. Martin has worked with the Adobe Photoshop and Adobe Lightroom engineering teams over many years and is one of the founding members of a software design company. Visit www.martinevening.com

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D3 body box £1199
D810 body box £1799
D800 body £1199
D700 body box £599
D610 body box £899
D300 body box £299
D200 body box £149
D7200 body box £699
D7000 body £299/349
D5100 body £249
D5000 body £169
D3200 body black box £199
D80 body £149
MBD-15 grip £149
MBD-12 grip £229
MBD-10 grip M- box £149
MBD-10 grip £89
MBD-200 box £69
MBD-100 £39

NIKON AF USED

F4 body £349
F4E body £299
F801 body £299/599
F100 body + MB-15 £199
F601 body £29
F55 body £25
10.5 F2.8 AFS DX £419
10-24 F3.5/4.5 AFS DX £529
12-24 F4 DX £399
14-24 F2.8 AFS M- box £1099
14-24 F2.8 AFS £999
16-85 F3.5/5.6 AFS VR £299
17-55 F2.8 AFS £499
18-35 F3.5/4.5 AFS £449
18-55 F3.5/5.6 VR £99
18-70 F3.5/4.5 AIS £119
18-135 F3.5/5.6 DX £149
18-140 F3.5/5.6 VR DX M- £229
18-200 F3.5/5.6 AFS VR £199
20 F2.8 AFD £279
24 F2.8 AFD £299
24-70 F2.8 AFS box £849
24-85 F3.5/4.5 AFS VR £329
24-120 F4 AFS VR £699
28 F1.8 AFS G £479

Used Nikon 200-400mm f4 AFS VR II - £3499

- Mint- condition, minimal signs of use.
- In full working order.
- Supplied with lens soft case, hood, tripod mount, front lens cover, rear lens cap.
- Sold with a 3 month warranty.

This lens covers a very popular range of focal lengths so saving space and weight for photographers on the move. It has a fast f4 maximum aperture which will be particularly useful for action, sports, wildlife photographers etc.



MINOLTA/SONY AF USED

28 F2.8 AFD £129
28-100 F3.5/5.6 AF G £69
28-300 F3.5/5.6 AFS VR £649
35 F1.8 AFS DX box £129
35-70 F3.3/4.5 AF £59
40 F2.8 AFS DX M- box £149
50 F1.8 AFD £99
50 F1.8 AF £79
55-200 F4/5.6 AFS VR £99
55-200 F4/5.6 AFS £79
55-300 F4.5/5.6 AFS VR £199
60 F2.8 AFD £249
60 F2.8 AF £199
70-200 F2.8 AFS VR £1299
70-300 F4/5.6 AFD £129
70-300 F4 G £79
80-200 F2.8 AFD £299
85 F1.4 AFD £499
85 F1.8 AFS £349
85 F1.8 AFD £249
85 F3.5 DX M- box £269
105 F2.8 AFS VR £549
105 F2.8 AFD £369
180 F2.8 AFD M- box £449
200-400 F4 AFS VR £3499
300 F2.8 AFS VR £3199
300 F2.8 AFS VRI £2699
300 F2.8 AFS £1699
300 F4 AFS M- box £699
300 F4 AFS box £599
400 F2.8 AFS VR £5499
500 F4 AFS VR £4499
600 F4 AFS VR £4999
600 F4 AFS II non VR £3499
TC14EII box £269
TC17EII £249
TC20EII M- box £249
TC20EII £199
TC20E £149

SIGMA NAF USED

12-24 F4.5/5.6 EX DG £379
18-50 F2.8 EX DC Mac £199
18-200 F3.5/6.3 DC OS £199
28-300 F3.5/6.3 early £129
30 F1.4 EX DC £199
50 F1.4 Art M- box £499
50 F1.4 DG Mint £199/239
50-500 F4/6.3 DG £399
70-300 F4/5.6 APO DG £99
120-400 F4/5.6 DG £399
150-500 F5/6.3 DG OS £499
500 F4 EX DG £1999
1.4x EX DG M £119
2x EX DG box £149

TAMRON NAF USED

10-24 F3.5/4.5 DIII £239
11-18 F4.5/5.6 £219
16-300 F3.5/6.3 VC PZD £319
18-250 F3.5/6.3 £149
70-300 F4/5.6 £79

OTHER NAF USED

SAMYANG 14 F2.8 £199
TOK 10-17 F3.5/4.5 ATX £249
TOK 11-18 F2.8 ATX Pro £329
TOK 12-24 F4 ATX pro £299
TOK 12-28 F4 ATX DX £399
FLASH / ACCESSORIES USED
SB-24 £49 SB-25 £49
SB-28 £69
SB-80DX £79
SB-500 box £149
SB-700 box £199
SB-900 £269
SB-910 box £289
SU-800 £179
DR-5 angle finder box £149
DR-3 angle finder £59
GP-1A box £149
MB-10 (fits F90) £29
MB-23 (fits F4) £69
MC-30 remote £39
MF-23 (date back F4) £79
Coolscan LS-50 box £349

NIKON MF USED

F3 body £199
FM2n body chr box £349
FM2n body chr £249
15 F3.5 AIS £299
28 F3.5 AIS £69
28 F2.8 E box £69
28-85 F3.5/4.5 AIS £199
35-70 F3.3/4.5 AIS £129
35-70 F3.5/4.5 AIS £99
35-105 F3.5/4.5 AIS £79
50 F1.8 AIS pancake £139
50 F1.8 E £59
105 F2.8 AIS macro £249
180 F2.8 AIS ED scruffy £179
200 F4 AI £149
500 F4 AIS £1499
500 F8 early £279
TC200 £49
TC301 £149
SC-17 TTL lead £25
DW-3 WLF find fit F3 £99
DW-4 6x mag find fit F3 £99
DW-21 fits F4 £149

Nikon bellows II box

OLYMPUS DIGITAL USED
11-22 F2.8/3.5 M £379
12-60 F2.8/4 SWD £379
14-42 F3.5/5.6 £49
14-45 F3.5/5.6 £79
14-50 F3.8/5.6 £199
14-54 F2.8/3.5 £149
35 F3.5 £99
35-100 F2 box £1099
40-150 F4/5.6 £49
50 F2 macro £279
25mm ext tube £79

OLYMPUS PEN USED

Stylus 1S compact £299
OMD-EM1 body M- box £499
OMD E-M5 MKII body £599
OMD E-M5 body box £299
OMD-EM10 MKII body £369
OMD-EM10 body £299
Pen E-PM1 + 14-42 M £129
Pen E-PM1 body £99
7-14 F2.8 Pro £699
12-40 F2.8 Pro £599
12-50 F3.5/6.3 £149
40-150 F2.8 Pro £999
40-150 F4/5.6 £119
1.4x converter £249
Samyang 7.5 fisheye £149
HLD-7 grip box £119
VF-2 viewfinder £199

OLYMPUS OM USED

OM-4Ti body £249
OM-1n body chr £169
OM-2SP body £149
OM-2n body £149
OM-1n body £149
24 F2.8 £169
28 F3.5 £49
35-70 F3.5/4.5 £79
35-105 F3.5/4.5 £79
50 F3.5 macro £79
200 F4 £79
300 F4 £169

PANASONIC DIGITAL USED

G6 body black £199
G3 body box £129
G1 body box £99
GX1 body box £149
GF7 body box £199
GF3 body black £99
GF1 body £79
12-32 F3.5/5.6 £149
14 F2.5 £199
14-42 F3.5/5.6 £79
14-45 F3.5/5.6 £149
25 F1.4 £329
LVF2 box £149
BG-GH3 grip £99

PENTAX DIGITAL USED

K5 body box £299
PENTAX 35mm AF USED
MZ5N body £69
10-17 F3.5/4.5 ED £239
16-45 F4 £199
17-70 F4 SDM M- box £299
18-55 F3.5/5.6 £29
28-80 F3.5/5.6 £49
50-135 F2.8 SDM £379
50-200 F4/5.6 £99
55 F1.4 SDM M £469
55-300 F4/5.8 ED box £229
70 F2.8 Limited £349
70-300 F4/5.6 £79
100-300 F4.5/5.6 £89

SIGMA PKAF USED

10-20 F4/5.6 £229
18-250 F3.5/6.3 £199
24-70 F2.8 EX DG mac £249

PENTAX 645AF USED

645N body £399
45 F2.8 FA £399
AF500FTZ flash £99

PENTAX 645MF USED

645 + 75 F2.8 £249
645 body + insert £199
55 F2.8 £249
150 F3.5 EX++ £149
200 F4 £149
120 Insert M- box £49

PENTAX 67 USED

135 F4 macro late £249
200 F4 latest £169
200 F4 early £99
300 F4 early scruffy £99
Pentax rear conv 1.4x £249
2x rear converter £179
Auto ext tubes £49
Vivitar 2x conv £49

SAMSUNG USED

50-200 F4/5.6 III M- box £99

TAMRON ADI USED

90 F2.5 SP £149
500 F8 £169

VOIGTLANDER USED

15 F4.5 + VF M- box £269

ZEISS USED

Victory Diascope 85 T* FL + 20x60 box £1799

Used Nikon

D4s body

£2999

Used Nikon

D4 body box

Used Nikon

D3 body box

Used Nikon

Accessories

Useful gadgets to enhance your photography, from phones to filters...

MeFOTO GlobeTrotter travel tripod

● £315 ● www.mefoto.com/uk/products

Geoff Harris road tests an eye-catching carbon-fibre support

DESPITE the choice of funky colours, MeFOTO's GlobeTrotter tripods are serious pieces of kit and can support up to 26.4lb (12kg), which is more than enough for mainstream travel photography. Both carbon-fibre and aluminium versions pack down in seconds to a very compact 16.1in (41cm), and while the GlobeTrotter isn't the lightest travel tripod around at 3.7lb (1.7kg), it's unlikely to cause problems at the airport.

Build quality is excellent. The carbon-fibre legs are built to last and extend the tripod to a respectable 64.2in (1.6m), while the head and aluminium fittings are also of high quality. The legs lock via a twist grip, rather than a clip, which is a bit of Marmite scenario – you either love twist grips or hate them. I was sceptical at first, but these grips are quick and easy to use.

There are two default locking positions for the legs – conventional upright and wider set-up closer to the group. The latter comes in handy with heavy cameras and lenses, or in windy conditions. The Q-series ballhead looks like it will withstand a lot of punishment, and there's an Arca-Swiss-style-compatible quick-release plate. As with any new tripod, you'll need to spend some time practising with this and the head tension, lock knob and pan lock, but they soon become second nature. Useful extras include a graduated panning scale for panoramas, a built-in monopod with foam sleeve for extreme weather and a roomy shoulder bag with toolkit.

Verdict

There's a lot to like about the carbon-fibre GlobeTrotter. It's reasonably priced, easy to use and lightweight but sturdy. The twist-grip leg locks could be a deal breaker for some, but they're well made and reliable. So long as you don't expect the GlobeTrotter to outperform more expensive specialist tripods, it's highly recommended for city breaks and long hauls alike.

Carbon-fibre legs

The carbon-fibre legs are tough and thick, with handy spiked ends for easier use on soft ground.

Quick-release plate

The Arca-Swiss-style quick-release plate soon becomes second nature. You can also buy a smartphone adapter accessory.

Leg locks

Not for everyone, perhaps, but the twist-grip locks are well made and reliable.

At a glance

- Lightweight carbon-fibre tripod available in a choice of colours
- Arca-Swiss quick-release plate
- Integrated monopod

**Amateur
Photographer
Testbench
GOLD**
★★★★★

A QUIET WORD ABOUT COLOUR

The blue, green and red shades are eye-catching, but some photographers might not want to attract attention – particularly in less salubrious parts of town, or where security guards or police are milling around. So, the more traditional black or titanium grey might be a better choice.



Freecom mHDD Slim USB 3.0 Mobile Drive

● £86 (1TB), £125 (2TB) ● www.freecom.co.uk/mhddslim



This portable hard drive is sleek and includes a useful software package

DIGITAL photography is a storage-hungry activity, so portable hard drives are useful to keep your photos safely backed up. There are a number of these on the market, but one that stands out from the crowd is this slim mobile drive from Freecom. It combines stylish design with broad device compatibility and a useful on-board software package.

Available in 1TB or 2TB capacities, the drive comes pre-formatted to be compatible with both Apple Macs and Microsoft Windows PCs. As normal, a USB 3.0 cable is provided, but usefully a USB Type-C cable is also included in the box, allowing the drive to be connected to a wider range of devices, including the latest MacBook Air. In fact, the drive is available in a choice of three colours to match Apple's current palette – silver, gold or space grey.

Built around a 2.5in disc, the brushed-metal casing feels robust, with tiny rubberised feet on the base to help stop it sliding off a desk. Measuring just 11.4x7.6cm and a mere 9mm thick, it's easy to slip into a pocket of your camera bag. The design looks smart too, although the prominent Freecom logo might not appeal to all.

The pre-installed software package includes programs for formatting the disc, securely erasing data and power saving. Windows users also get Nero BackItUp, a highly configurable back-up program that allows you to copy new or changed files on your computer to the external disc, or vice versa. When used with a Mac, the drive can be configured as a back-up disc via Time Machine. My main criticism is with the Flash-based Start software, which feels anachronistic and didn't work properly on my Windows 10 laptop.

Otherwise, while this Freecom drive is rather pricier than some other external hard drives, its portability and powerful software package make it a decent choice for photographers looking to keep their image files backed up on the go.

Andy Westlake



The Freecom mobile drive is compatible with Macs and PCs

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INSPIRED
Travel
Photographer
2016



WIN a holiday in the Gambia

Send in your inspiring travel photograph and you could win a fantastic seven-night holiday to The Gambia for two, and have your image printed in AP and Lonely Planet Traveller magazine

AP AND *Lonely Planet Traveller* magazine have joined forces to offer one lucky reader the chance to win a seven-night holiday for two to The Gambia in our Inspired Travel Photographer 2016 competition. And that's not all – we also have a Fujifilm X-T10 for each of the three category winners.

How to enter

There are three categories you can enter:

1 People

We want to see your pictures of people – in the home, on the streets or on your travels.

2 Places

The world is a big place, with its sprawling cities, endless oceans and dark forests, but what are the places that inspire you.

3 Nature and wildlife

For this round we're looking for your images of beautiful landscapes, and the plants and animals that live within them

Closing date 30 November 2016. Full terms and conditions online



FUJIFILM
X-T10

Prizes galore up for grabs

Our overall winner will receive a seven-night holiday for two in The Gambia, courtesy of The Gambia Experience (gambia.co.uk)

The overall winner will stay for three nights in the stunning Ngala Lodge and four nights in the Mandina Lodges in the Makasutu Forest where you'll receive:

- Guided forest walks
- River trip by pirogue
- Return flights from Gatwick
- Half-board at the Mandina Lodges and b&b at the Ngala Lodge

The overall winner will also be invited to photograph this dream trip and have their work featured in *Lonely Planet Traveller* and *Amateur Photographer* magazines. PLUS

Each category winner will win a Fujifilm X-T10 camera worth £779. This compact mirrorless digital camera turns any trip, whether in everyday life or to the other side of the world, into the ultimate photo opportunity. Visit fuji.co.uk/x-t10.



Enter online at amateurphotographer.co.uk/inspiredtraveller

The interior of Truro Cathedral in Cornwall. This JPEG was processed in-camera and cropped slightly in Lightroom

Canon EOS 1300D

The **EOS 1300D** is Canon's latest entry-level model and replaces the two-year-old **EOS 1200D**. **Audley Jarvis** finds out if this is one of the best choices for beginners

The EOS 1300D is Canon's latest entry-level DSLR, and slots in as a direct successor to the 1200D that came out in 2014. On the face of things, there doesn't appear to be a huge difference between the two, with both models sharing the same 18-million-pixel sensor, nine-point AF system and 95% pentamirror viewfinder. That said, the newer model does benefit from the addition of built-in Wi-Fi and NFC connectivity, along with a slightly faster image processor and a much-improved rear LCD display. Is this enough to help the 1300D stand out from its rivals in what is an increasingly competitive sector of the market?

Features

The 1300D is built around the same 18-million-pixel APS-C CMOS sensor that was used by its

predecessor, and while this allows some room for cropping, it's not quite as generous as some of the 1300D's immediate rivals. The Nikon D3300 (£250 body only), for example, comes with a 24MP sensor, while the considerably more expensive Sony Alpha 68 (£550 body only) also gets a 24MP sensor and the Pentax K-S2 (£470 body) benefits from a 20.1MP sensor.

Compared with the DIGIC 4 processor found inside the EOS 1200D, the 1300D's DIGIC 4+ chip offers a modest performance benefit, primarily in terms of the number of images that can be consecutively recorded when the camera is used in continuous shooting mode. Elsewhere, the 1300D's core specification is very much what we'd expect from an entry-level DSLR. Shutter speeds range from 30secs to

1/4,000sec, sensitivity ranges from ISO 100-6,400 (with an extended setting of 12,800) and video capture is possible at a maximum quality setting of 1,080p full HD at 30fps.

One area in which the 1300D greatly extends its appeal compared to its predecessor is the addition of built-in Wi-Fi and NFC connectivity. This basically allows Apple and Android (but not Windows Phone) users to connect the camera directly to their smartphone or tablet using Canon's free Camera Connect app. Once connected, Camera Connect can be used to transfer images from the camera directly to the connected mobile device, or to control the camera remotely. Given that most people now own a smartphone, the ability to transfer images from camera to phone and then use the



Data file

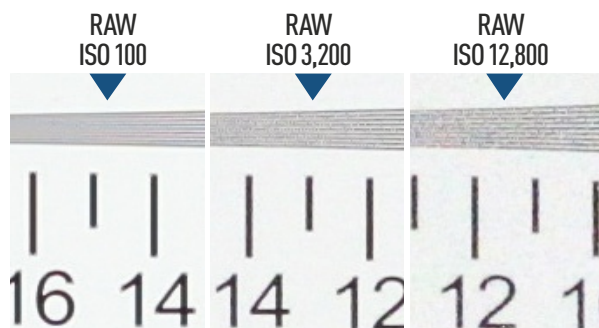
Canon EOS 1300D

Price	£289 body only £340 with 18-55mm IS II lens
Sensor	18MP APS-C CMOS
Image processor	Canon DIGIC 4+
Output size	5,184x3,456 pixels
Shutter speeds	30-1/4,000sec
ISO	100-6,400 (Expandable to 12,800)
Exposure compensation	±5EV in 1/3EV steps
Drive mode	3fps continuous shooting
LCD	3in fixed LCD with 920,000 dots
Viewfinder	Pentamirror, 0.8x magnification, approx 95% coverage
Video	Full HD (1,920x1,080), HD (1,080x720), VGA (640x480)
Memory card	SD, SDHC, SDXC
Power	LP-E10 Li-ion battery (approx 900 shots per charge)
Dimensions	129x101.3x77.6mm
Weight	485g (with battery and card)
Connectivity	Built-in Wi-Fi with NFC

Canon EOS 1300D

Resolution

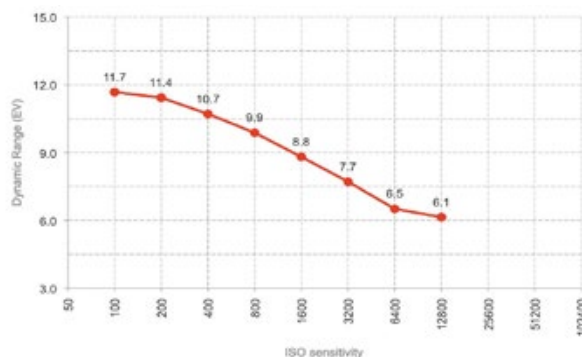
Below are details taken from our resolution test chart pattern (shown right)



Resolution remains above 2,800l/ph between ISO 100 and 800. More specifically, at ISO 100 the sensor resolves closer to 3,000l/ph, dropping to a fraction under 2,800l/ph at ISO 1,600. Beyond this point detail begins to drop off more noticeably, with 2,600l/ph resolved at ISO 3,200 and 2,400l/ph at ISO 6,400.

Dynamic range

The 1300D's dynamic range result measures 11.7EV at ISO 100 in our Applied Imaging test. As the graph below illustrates, the figure stays above 10EV up to ISO 400. Results at ISO 1,600, 3,200 and 6,400 drop to 8.8EV, 7.7EV and 6.5EV respectively. This reflects the fact that shadowed areas get increasingly noisier as you push towards the ISO 12,800 limit.



Noise

In-camera JPEG processing provides excellent results at ISO 100-200. A small amount of luminance noise does begin to creep in at ISO 800, but it's only really visible when viewing images at 100%. At ISO 1,600 noise becomes more pronounced, but overall image quality is still very good. Likewise, images shot at ISO 3,200 remain usable. At the higher settings image quality does show marked degradation.



phone's mobile data (or public Wi-Fi) to email or upload them to social media within minutes of taking them is a useful feature that will broaden the 1300D's appeal.

The 1300D comes with Canon's shadow-boosting Auto Lighting Optimizer, along with the usual array of picture styles and a red-eye reduction tool. There are also options to apply in-camera noise reduction to long-exposure images and those shot at higher ISO settings.

The range of exposure modes available extends to the standard PASM quartet of semi and fully manual modes, alongside an automatic scene intelligent mode that attempts to recognise what is in front of the camera and process the image accordingly for the best results. Should you want to select a specific scene mode yourself, then six are available directly from the exposure mode dial: portrait, landscape, close-up, sports, food and night portrait. Rounding things off is a creative auto mode that essentially allows you to set the amount of background blur you want without having to use the more hands-on aperture-priority mode. All in all, the plentiful combination of automated and manual-shooting modes makes the 1300D a great learning tool for novice DSLR users.

Build and handling

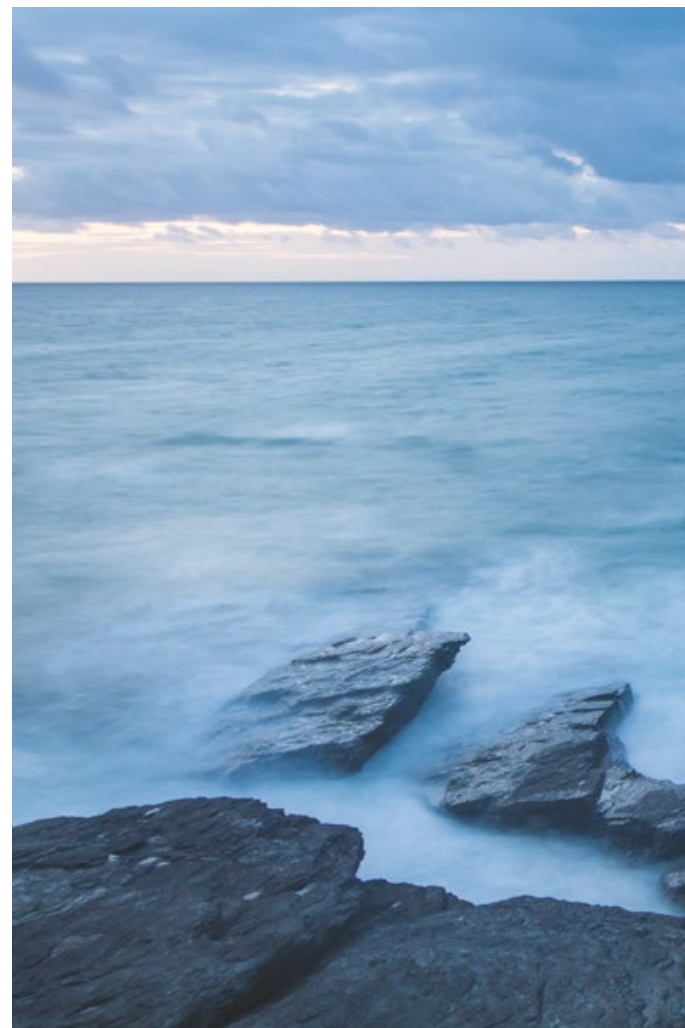
In terms of build quality, the 1300D's polycarbonate outer shell feels perfectly in keeping with the camera's price, although it's not in the same league as the magnesium-alloy casings found higher up the EOS range. Aesthetically, we think the soft-sheen black finish and neatly sculpted curves give the 1300D a pretty stylish appearance overall, although others may find it a bit plasticky.

The 1300D benefits from a relatively pronounced finger grip that, for most people, should be deep enough to comfortably accommodate three fingers. This is further aided by a sculpted thumb rest on the back, and combined they enable a secure grip on the camera. Buttons are well placed, clearly labelled and spaciouly arranged so as to minimise the chance of making accidental selections. Unlike the 750D and cameras higher up the EOS range, there is no LCD display on the top-plate. Instead, the 1300D comes with Canon's standard Quick Menu (accessed via the 'Q' button), which presents you with all the camera's key settings neatly displayed on the rear LCD screen. Overall, the 1300D is an intuitive and easy-to-use camera that most first-time DSLR users should have no problems getting to grips with.

The optical viewfinder is the pentamirror variety and provides 95% coverage. While bright and clear, it is a little small. Admittedly, that could well be because we are accustomed to using more advanced DSLRs with larger viewfinders. Most first-time DSLR users won't even notice its relatively modest size.

Performance

The 1300D uses the same nine-point AF system as its predecessor, with the individual AF points arranged in a diamond formation



across the centre of the viewfinder. Only the central AF point is of the cross-type variety, with the others all being horizontal AF points. Used in good light, the 1300D's phase-detection AF module works very well, with focus lock being near instantaneous. When light levels drop, however, so does the autofocus performance. Used in live view mode, the contrast-detect AF system can be frustratingly slow to focus, even in good light. Despite the lack of speed, it is thankfully accurate, making it well suited to shooting still-life compositions and landscapes where you can usually afford to take your time. In time-sensitive situations where speedy focus lock is vital (for example, when shooting action or moving subjects), the 1300D's Live View AF performance is too slow to be of practical use.

With a maximum continuous shooting speed of just 3fps, the 1300D isn't really built for speed. Thanks to the slightly faster DIGIC 4+ image processor, buffer performance has improved, allowing the 1300D to record more images in a single burst before slowing down. When testing, we fired well over 100 full-resolution JPEGs without any slowdown, and Canon claims the 1300D can actually record up to 1,100 full-size JPEGs in a single burst. Switching to raw capture, we were able to shoot between six and seven consecutive images before the camera began to stutter.

Another area in which the 1300D offers noticeable improvement over its predecessor is the 920,000-dot rear LCD display. Displayed images are much sharper and easier to appraise. As for battery performance, we were able to shoot over 900 images on a single charge with fairly regular use of the camera's menu and playback function.



This raw image, taken at Trebarwith Strand in Cornwall about 15 minutes after sunset, was processed in Lightroom to enhance the shadow detail in the rocks

For and against

- Competitively priced
- Highly intuitive and easy to use
- Provides access to a huge range of Canon lenses
- Excellent image quality
- Resolution a little limited compared to that of rivals
- Build quality a little plasticky



Verdict

FOR THOSE who already own the 1200D, the addition of Wi-Fi connectivity and the higher resolution screen are the only compelling reasons to upgrade. And while both are useful, most 1200D owners who have already learned how to use a DSLR effectively will be better off moving up to the more advanced EOS 750D or EOS 760D if their budget permits. For those looking to move from a regular compact and purchase their first DSLR, however, the Canon EOS 1300D represents a solid investment.

The main reason is that the 1300D's stripped-down feature set, well-placed physical buttons and neatly arranged in-camera menu make it an exceptionally easy camera to use, and thus a great camera to learn DSLR

basics with. To this end, it also comes equipped with a generous range of fully automatic exposure modes. For those who aren't accustomed to regularly shooting in any of the core PASM modes, this provides a handy safety blanket to fall back on while getting to grips with the more hands-on manual and semi-manual modes at a leisurely pace. To sum up, it's an excellent DSLR for beginners.



FEATURES	7/10
BUILD & HANDLING	7/10
METERING	8/10
AUTOFOCUS	7/10
AWB & COLOUR	9/10
DYNAMIC RANGE	8/10
IMAGE QUALITY	9/10
VIEWFINDER/LCD	8/10

Focal points

Despite its entry-level pricing and specifications, the Canon EOS 1300D comes equipped with everything you need to take great images

Wi-Fi & NFC connectivity

Built-in Wi-Fi connectivity allows users to transfer captured images to a smartphone or tablet via Canon's free Camera Connect app. In addition, the app can be used to control the camera remotely.

Auto Lighting Optimizer

Accessible via either the quick menu or the main in-camera menu, this long-standing Canon feature is designed to lighten shadow areas when the camera is faced with backlit subjects or high-contrast situations.

Mode dial

This provides direct access to all the camera's exposure modes. In addition to the standard PASM quartet, the 1300D provides a generous range of fully automatic exposure modes for snapshots.



Rear LCD display

The fixed 3in LCD screen has a resolution of 920,000 dots – an improvement on the 460,000-dot screen found on the 1200D.

Quick menu

Accessed via the Q button on the back of the camera, the quick menu provides access to all the camera's key settings.



At a glance

£1,599 body only

- 36.4-million-pixel, full-frame sensor
- ISO 100-204,800
- 5-axis Shake Reduction II system
- Dustproof and weather resistant
- 3.2in, 1.037-million-dot, flexible-tilt LCD
- Built-in Wi-Fi and GPS



Pentax K-1

The **K-1** has the honour of being the first full-frame Pentax DSLR. **Matt Golowczynski** takes a closer look at this impressively specified camera

For and against

- + Excellent image quality; superb resolution and dynamic range
- + High features-to-price ratio
- + Excellent handling with many physical controls
- + One of the most flexible LCD displays around
- Occasional auto white balance inconsistencies
- Video options not as comprehensive as those on other cameras
- Artefacts visible in certain Pixel Shift Resolution images
- Continuous focus doesn't track quite as well as other systems

Data file

Sensor	36.4MP, full frame, no AA filter
Output size	7,360x4,912 pixels
Focal length mag	1x
Lens mount	Pentax KAF2
Shutter speeds	1/8,000sec to 30secs, bulb
ISO	100-204,800
Exposure modes	PASM, sensitivity priority, Av and TV priority, auto
Metering	Multi-segment, centreweighted, spot
Exposure comp	±5 EV in 1/3 or 1/2 steps
Drive	4.4fps
Movie	Full HD at 60fps, stereo mic
LCD	3.2in, 1.037-million-dot, flexible-tilt LCD
Viewfinder	Pentaprism, 0.70x magnification, approx 100% coverage
Stabilisation	Five-axis in-body Shake Reduction
AF points	33 phase-detect AF points (25 cross-type)
Memory card	SD, SDHC, SDXC (inc UHS-I)
Power	D-LI90 rechargeable Li-ion
Battery life	Approx 760 images
Dimensions	110x136.5x85.5mm
Weight	1,010g (with battery and memory card)

For years, it seemed doubtful that a full-frame Pentax DSLR would ever materialise.

But now that it's here, the focus has moved to what it represents in an ever-expanding sector. The K-1 isn't the cheapest way into full-frame photography, nor does it offer the lightweight or small form of some compact system camera rivals. Yet, when you weigh its features against its asking price, it remains a compelling proposition.


The K-1 very much adheres to the format of previous Pentax DSLRs, but it upgrades existing technologies and adds further ones that we've not seen on any other camera to date. The camera's spec sheet suggests that it is targeted towards enthusiasts and professionals who traditionally require high-resolution images, such as landscape or studio photographers, rather than for sports and action. Yet, as the only full-frame model in the line and launched at an aggressive price,

its appeal is likely to stretch to a broader range of Pentax users – not to mention others with no strong ties to another system.

Features

The K-1's main attraction is its 36.4MP full-frame sensor. It operates over a large native sensitivity range of ISO 100 to 204,800, and forgoes an anti-aliasing filter to help capture finer details. This typically comes at the risk of aliasing artefacts, but the built-in anti-aliasing filter simulator can be called upon to minimise any ill effects.

Although the model is designed to work with lenses on which the image circle covers a full-frame sensor – principally, the steadily expanding Pentax D FA range – users with a collection of APS-C DA lenses will be pleased to learn that the K-1 can also support these at a reduced resolution of 15.4MP, with the usual 1.5x APS-C crop factor. This also has the effect of boosting the



Using the centreweighted average pattern has produced a perfect exposure here

maximum burst rate from 4.4fps at full resolution up to 6.5fps. While 4.4fps may sound underwhelming, it is broadly on a par with other full-frame models that offer a similar pixel count.

The K-1 is furnished with the fourth iteration of the Prime engine to handle all operational and image-processing tasks. Ricoh states that this has been designed to handle higher resolution images than previous engines, while also ensuring that images captured at higher ISO settings maintain fine gradations.

As with other Pentax DSLRs, the K-1 is designed with an in-body Shake Reduction mechanism. This works in the same manner as other sensor-based systems, moving to counter shake across pitch, roll and yaw axes, and both vertical and horizontal shifts. In this respect, it's very similar to the five-axis systems in Olympus's and Sony's mirrorless models, but this is the first full-frame model to promise 5 stops of correction.

This technology is also at the heart of many other features, including the Pixel Shift Resolution option (examined in greater detail overleaf). It also works with the camera's GPS system to provide Astrotracer functionality. This can be used to capture long exposures of stars and other celestial bodies without the trails that normally result from the earth's rotation.

Other features that owe their function to the Shake Reduction system include automatic horizon correction and composition adjustment, each of which moves the sensor to fine-tune composition. Electronic levels across both horizontal and vertical axes are also on hand to ensure things stay level, visible both in the viewfinder and on the LCD screen.

The list of additional features ranges from Wi-Fi connectivity and an interval timer for the creation of time-lapse footage to a comprehensive high-dynamic range (HDR) feature and the option to capture multiple

exposures. It's also possible to enable correction of lens aberrations such as diffraction, chromatic aberration, distortion and vignetting, either before images are captured or after, in raw processing. Full HD video recording up to 60fps is also on hand, with manual control over audio levels, and both headphone and microphone ports on the camera's side.

All images and videos are recorded to SDHC or SDXC memory cards, and both HDMI and USB 2.0 ports are provided. Battery life is rated at 760 frames, which is somewhat lower than DSLR rivals but still considerably better than equivalent compact system cameras.

Viewfinder and screen

Physically, the camera's LCD is its most unconventional feature. It's mounted on a hinge, which itself is attached to the camera via four arms; this allows the display to be pulled out and tilted upwards and

downwards, moved sideways when held conventionally and even slightly rotated. This is welcome given that the majority of full-frame cameras do not offer tiltable screens of any kind.

I found it to be particularly useful when capturing ground-level shots in the portrait orientation, as the screen could be adjusted in a similar manner to tiltable screens when used in a landscape orientation. This ease of framing is complemented by a sprightly live-view focusing system, which is fast enough to be usable outdoors in good lighting, with just a slight slowdown in darker conditions.

The screen itself measures 3.2in and has a 1.037-million-dot resolution. It's clear and colourful, and displays very good clarity in everyday conditions. One new feature is the 'outdoor view' setting, conveniently accessed through the down button on the rear menu pad. It offers five separate levels of brightness so you can quickly give it a





Level indicators on both horizontal and vertical axes are displayed in the viewfinder, which makes precise framing possible

➤ boost if you find the screen difficult to see in bright light.

The LCD is also backed by four LED lights to illuminate the rear controls when used in darker conditions, and these can be adjusted over two levels of brightness. Owing to a shallow spread of light, I only found this useful on the higher of the two settings when the screen was tilted to a particular position. I imagine that after the user has become familiar with the position of the rear controls, this would be called upon at fewer times.

The pentaprism viewfinder offers near-100% coverage of the scene, with a frame in the centre to show the crop area when using APS-C lenses. As with the active

focusing point, you can set this to be illuminated always or only when the camera senses it's dark enough to be required.

The viewfinder itself displays the scene perfectly well in good light, although a comparison with a similarly specified rival camera will show it as not being quite as bright and as bearing a slight yellow cast. Its eyecup isn't particularly deep, either, which means you'll naturally have your face pressed closer to the camera (particularly in harsh light). This in itself isn't a big issue, but as the rear display is unusually positioned very slightly further away from the body than the viewfinder's eyepiece, it's easy to smudge the LCD with your face.

Build and handling

As is typically the case at this level, the camera makes use of magnesium alloy for its body and has been sealed against dust and water incursion with thick rubber doors covering ports and freeze proofing down to -14°C. Weighing just over 1kg with a battery and memory card, it's not significantly heavier than its immediate rivals, although its relatively narrow width gives it a somewhat boxier design.

The camera's grip has been well sculpted, with indentations to accommodate middle and ring fingers. The result is a camera that not only feels good when held – and perfectly balanced with a suitable optic such as the HD Pentax-D FA 24-70mm f/2.8 ED

SDM WR – but one that remains comfortable after prolonged use.

Considering the body is narrower than that of both the Canon EOS 5D Mark III and Nikon D810, it's impressive that Ricoh has managed to incorporate such an extensive range of well-sized physical controls without any adverse impact on handling or operation. Furthermore, not only are these controls easily accessible, but the camera also responds to each click of a command dial regardless of how quickly it is turned – something that cannot be said for some other models. In practice, this means that reaching one end of the

Pixel Shift Resolution system

FIRST seen in the K-3 II, Pentax's Pixel Shift Resolution feature attempts to rectify false colour, a lack of critical detail and other ill effects associated with the process of demosaicing. This is required for any images captured using a camera that employs a colour filter array – present in the K-1 and the vast majority of other cameras – where full RGB colour information of a pixel is partly determined by

the values of neighbouring pixels.

The Pixel Shift Resolution option uses the camera's Shake Reduction system to capture four separate images of the scene, with a one-pixel displacement between each image, before merging them into a single image. This allows for full RGB colour information at each pixel without the guesswork of the demosaicing process, which theoretically means that images

should represent the conditions captured more faithfully.

With four images captured in quick succession, this feature is clearly best suited to scenes of static subjects captured with the aid of a tripod. For the K-1, however, this has been augmented with Motion Correction, which notices if a subject moves between frames and takes this into account when processing the result.





The ability to tilt the screen while shooting in a portrait orientation makes capturing ground-level images like this far easier than that on other cameras

sensitivity or shutter-speed range from another, for example, can be done very rapidly.

The dial on the top-plate that's used in conjunction with the Smart Function dial is considerably stiffer than the others, although as this is used less frequently than the others, it isn't too awkward in use. I'm not entirely convinced the Smart Function Dial is desperately required here, particularly as two of its settings – ISO and exposure compensation – each have a dedicated button right next to it. A similar dial, but with a range of customisable settings, would perhaps make more sense on a model targeted towards an enthusiast/professional audience.

Those acquainted with the Pentax graphic user interface should find few surprises when navigating the menus, while those new to it should be pleased with the way information is displayed.



The camera's default Bright colour option delivers pleasingly saturated colours

Key exposure information, for example, is shown considerably larger than secondary data.

Focusing
The K-1 debuts a new SAFOX 12 autofocus system, with 33 phase-detect points. Of these, 25 are cross type and are arranged centrally in a square formation, with the remaining line-type points on either side. The central point, together with those directly above and below it, are sensitive to f/2.8 and work in light as low as -3EV.

In use, the 25 central points are sensitive enough to bring most subjects into focus in good time. With the 24-70mm lens, focusing performance seems on a par with mainstream rivals, and the lens's quiet focusing motor also helps to keep things discreet. Some subjects and conditions clearly tax the remaining points, particularly the two outermost line points. I found this made me rely more on the focus-and-recompose technique than on other models where peripheral areas have a higher concentration of points.

When set to continuous focus, I found the camera did a good job of keeping track of moderately paced subjects, although it tended to lose more challenging ones, particularly if they strayed outside the central part of the focusing system. One word of caution when capturing bursts of images: you really do need to use high-speed memory cards, as more standard cards can slow operation right down to the point of frustration.

When shooting in low light, I noticed the AF-assist lamp had a tendency to come on only in very dark conditions. On occasion, and particularly with low-contrast subjects, this would have an impact on focusing speeds, but when it did spring to life I was impressed by the extent to which it not only sped up focus, but also enabled focusing in near darkness.

Performance
The camera's sensor-based shake-reduction system promises a maximum 5-stop advantage over non-stabilised systems, although what's achievable in practice depends on factors such as focal length, subject distance and so on. I generally found a 3-stop advantage at the wideangle end of the 24-70mm optic (which, at 1/3sec, is sufficient for capturing blurred movement against static

Focal points

The K-1 is an impressively specified camera with plenty of innovative features built in

Operation Assist LED lights
LED lights are placed around the body to allow greater visibility in low light. Four are located on the back of the rear display, with further lights inside the card slots, above the lens mount and inside the remote-release port.

300,000-shot shutter
Ricoh Imaging states that the K-1's shutter has been engineered to withstand 300,000 actuations. While it's clearly difficult to verify this, it's considerably higher than the 150K-200K figure that's often quoted for cameras at this level.

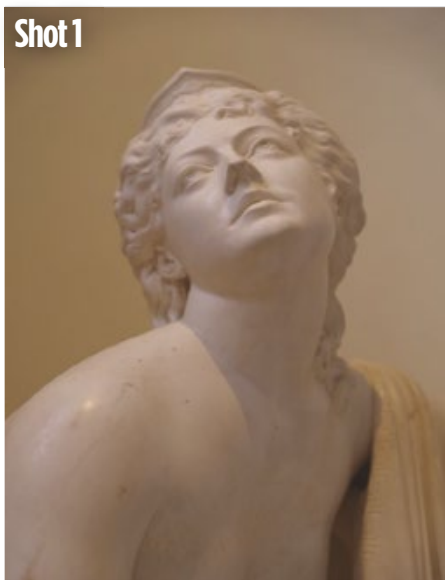
Top-plate LCD
The top-plate LCD is significantly smaller than those on similar cameras, with space for just basic exposure information and battery life. It can be illuminated with a press of a button to its side.

Smart Function
This dial provides immediate access to a variety of camera settings, such as exposure compensation, ISO, bracketing and viewfinder gridline display.

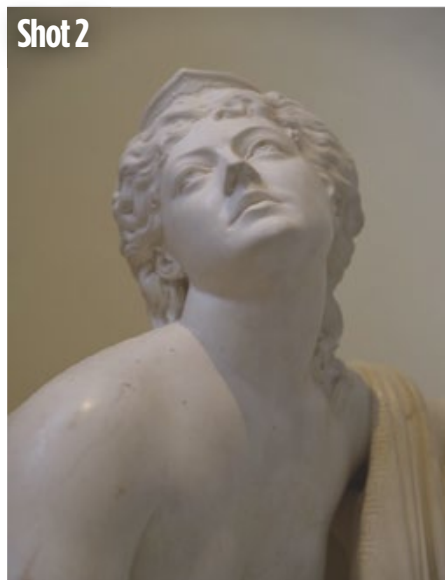
Auto Horizon Correction
The camera's Auto Horizon Correction feature employs the Shake Reduction system to automatically correct horizontal tilt. Up to ±2° compensation is possible when the Shake Reduction mechanism is off, with approximately ±1° when it is activated.

Dual card slots
The camera is equipped with two card slots around its side, and these accept SDHC and SDXC memory cards. These can also be illuminated when changing cards in darker conditions.

Shot 1



Shot 2



These two images were taken a second apart from each other, but the auto white balance system has interpreted the scene very differently

subjects handheld), and 4 stops more readily achievable at telephoto settings. It is possible to achieve images with around 5 stops of correction, but with less frequency.

The camera's default Bright setting appears to deliver pleasingly colourful but accurate images, although there is a Natural option, too, if you prefer things a little more faithful and with less contrast. Both the auto white balance and multi auto white balance systems appear to do a good job under both natural and artificial sources, although on a handful of occasions I noticed that images taken literally a second apart from each other in certain lighting conditions sometimes bore different casts. The K-1 is not alone in behaving like this, but it may be worth using a suitable white-balance preset when you find this happening.

Previous Pentax DSLRs have been characterised by a tendency towards underexposure, and I found this to be the case here too (but not overwhelmingly so). The default evaluative metering pattern does generally get it right, but I occasionally felt the need to either dial in $+\frac{1}{3}$ EV or $+\frac{2}{3}$ EV of correction, or to fix this later on in raw processing. The position of the exposure-compensation function and the ease with which this can be changed with the rear dial makes this process painless.

It's pleasing to see a broad range of raw-processing options on hand, from exposure, white balance and noise reduction to more novelty filter options. Ricoh has made it easy to check results and create a number of different versions of the same image quickly, and you can save in the

TIFF format as well as JPEG.

Although many photographers are put off by HDR images, using the camera's HDR mode on its default settings can actually produce pleasingly natural results. I found this particularly useful when capturing images containing clouds, which would naturally lose detail when these didn't make up too large a part of the image.

I also found the in-camera aberration corrections to be effective and worth keeping turned on. While the 24-70mm proved to be a satisfactory lens to use with the K-1, I found the distortion and vignetting corrections made a positive difference at wideangle and large apertures respectively.

The camera's Pixel Shift Resolution system makes a noticeable improvement to the level of detail in images, although close examination shows a fine grate-like pattern over certain areas. This appeared in both raw and JPEG images, both with and without the Motion Correction feature activated. At least in the conditions under which this was tested, I found a gentle sharpening of raw images captured on default settings a more pleasing result.

While 4K video may not be available, those keen on using the camera's full HD option are likely to be satisfied. Footage appears pleasingly natural and free of artefacts, and sound quality is perfectly decent from the pair of on-board microphones. The Shake Reduction system also does well to keep things stable as the camera is panned across a scene, aided by the availability of roll correction that's simply not possible with lens-based, optical stabilisation systems.

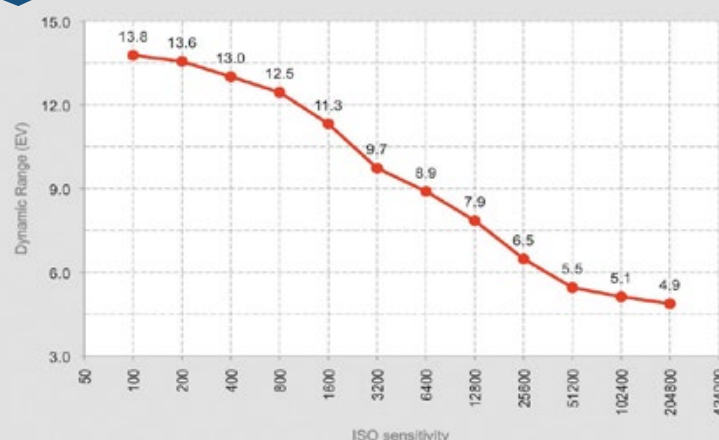


Lab results

Andrew Sydenham's lab tests reveal just how the camera performs

One thing that's certain is the K-1 has an excellent sensor at its heart, which captures images with superb detail and a wide dynamic range. In some ways, its performance is as expected for a 36MP full-frame sensor, but comparing its results to those of some of its rivals shows it to have some advantages, too. Considering that the only cameras that currently beat it for resolution are far pricier than the K-1, these really are noteworthy results. One slight oddity is the broad ISO range on offer; while noise is well controlled throughout much of the range, the level of noise at the highest two settings explains why other manufacturers cap sensitivity more modestly with similar sensors.

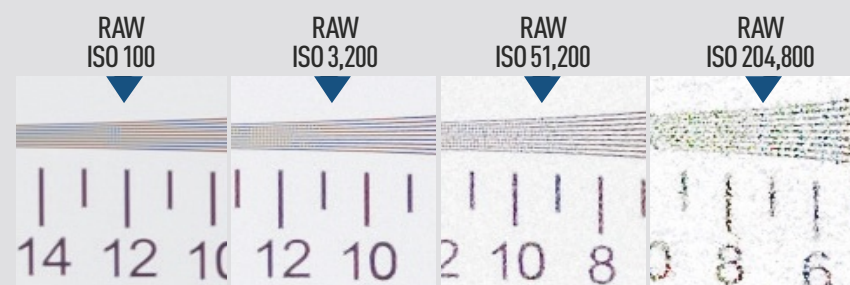
Dynamic range




For a camera with a sensor of its type, the K-1 does an excellent job with dynamic range, particularly at its lower settings. At its base ISO 100 sensitivity it records a brilliant 13.8EV in our Applied Imaging tests, and manages to stay above 13EV until ISO 800, where it drops down to a still very respectable 12.5EV. At its middle settings, it manages a performance that's as good as – if not slightly better than – a number of other full-frame rivals, and it's only really outdone by the Sony Alpha 7S II.

Resolution

Below we show details from our resolution chart test pattern (right). Multiply the number beneath the lines by 400 to give the resolution in lines per picture height.



Without the AA filter option enabled, the K-1 can resolve 4,800l/ph at its base sensitivity of ISO 100. This is a highly impressive result; it is somewhat expected for a camera with such a sensor and matched elsewhere by others, but is impressive nonetheless. Just as pleasing to see is how steadily this falls with each increase in sensitivity, with results at ISO 1,600 recording a still excellent 4,400l/ph. Only at ISO 51,200 does this fall below 4,000l/ph. The target does, however, show some false colour and maze patterning; this is successfully eliminated with the Type 2 Anti-Aliasing filter simulator enabled, although resolution then drops down to a still impressive 4,400l/ph at ISO 100. Overall, a very strong set of results.



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Noise

Both raw and JPEG images taken from our diorama scene are captured at the full range of ISO settings. The camera is placed in its default setting for JPEG images. Raw images are sharpened and noise reduction applied, to strike the best balance between resolution and noise.



JPEG ISO 100



JPEG ISO 800



JPEG ISO 3,200



JPEG ISO 12,800



JPEG ISO 51,200



JPEG ISO 204,800



For a model fitted with a 36MP full-frame sensor, the K-1 offers a surprisingly broad ISO range, from ISO 100 all the way up to ISO 204,800. Up to ISO 3,200, images maintain their detail well, with noise becoming increasingly visible in the range but only in small increments. After this point, images start to degrade further and further, with those captured at ISO 25,600 being usable and those at 51,200 usable only at a push. It's difficult to see how the highest two options could be usable; detail suffers greatly in images captured at ISO 102,400, and can barely be made out in anything captured at ISO 204,800. Sadly, it appears as if Ricoh hasn't found a successful formula to warrant including the latter two options. Rival bodies with similar sensors cut off sensitivity at between ISO 25,600 and ISO 102,400, and this really should have been the case here, too.

The competition



Nikon D810

Price £2,139 (body only)
Sensor 36.3MP full frame
ISO 32-51,200 (extended)
Continuous shooting 5fps
AF 51-point phase detection
Reviewed 16 August 2014
 ★★★★★



Sony Alpha 7R

Price £999 (body only)
Sensor 36.4MP full frame
ISO 50-25,600
Continuous shooting 4fps
AF 25-point contrast detection
Reviewed 14 December 2013
 ★★★★★



Nikon D750

Price £1,389 (body only)
Sensor 24.3MP full frame
ISO 100-51,200 (extended)
Continuous shooting 6.5fps
AF 51-point phase detection
Reviewed 25 October 2014
 ★★★★★

Read the full tests of these cameras at www.amateurphotographer.co.uk/reviews

Verdict

A MODEL as anticipated as the K-1 has to work hard to meet expectations, but those who have waited patiently are likely to be very pleased. Its recipe for success is simple: not only does it offer an awful lot for its very reasonable asking price, but it also marries this with excellent performance in several key areas.

Crucially, image quality is one of its major strengths. The camera is capable of excellent dynamic range and high resolution, and noise is well controlled, while the abundance of colour and white-balance options means you can easily get the result you want in camera – particularly if you take advantage of post-capture raw processing.

Just as praiseworthy is the model's design, and more specifically what this means for handling and operation. With only very minor exceptions, I can't think of any physical aspect of the camera's design that would benefit from being revised. Controls are easily accessible and clearly marked, and the camera feels excellent in the hands, providing fine support for both everyday lenses and weightier optics.

With its agreeable price tag and a handful of more specialist features, it's clear that this is a camera designed for a wide audience, although there are some areas where the advantage lies with rival bodies. Video quality is perfectly good, for example, but control over it isn't quite as comprehensive as you'll find elsewhere. Meanwhile the



performance of the continuous autofocus system is only average.

On a practical level, while the model is compatible with a wealth of legacy lenses and supports APS-C lenses, too, there is understandably a more limited range of full-frame lenses available than in other stables, and fewer third-party options, too. This may be something to consider for photographers working in specific genres. Hopefully we'll see the Pentax range expanding in the near future.

Still, for many people with no strong ties to any particular system, the K-1 is well worth a spot on the full-frame shortlist. With a solid set of specs, excellent handling, strong image quality and a very competitive price, it's one of the most exciting DSLRs we've seen in recent times.



FEATURES	9/10
BUILD & HANDLING	10/10
METERING	9/10
AUTOFOCUS	8/10
AWB & COLOUR	8/10
DYNAMIC RANGE	9/10
IMAGE QUALITY	9/10
VIEWFINDER/LCD	8/10

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★★★★★ - Photoplus

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49mm.....£25.95	67mm.....£31.95
52mm.....£26.95	72mm.....£32.95
55mm.....£27.95	77mm.....£34.95
58mm.....£28.95	82mm.....£39.95

Best Value in Photoplus Big Stopper Group Test

ND Fader Filters

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49mm.....£31.95	67mm.....£36.95
52mm.....£32.95	72mm.....£37.95
55mm.....£33.95	77mm.....£39.95
58mm.....£34.95	

★★★★★ - AP Mag 4 stars for quality & value

ND Filters

Sizes: 27 to 82mm	Grads: 0.3 0.6 0.9 1.2
46mm.....£13.95	62mm.....£19.50
49mm.....£14.50	67mm.....£20.50
52mm.....£15.50	72mm.....£22.50
55mm.....£16.50	77mm.....£24.50
58mm.....£17.50	82mm.....£29.50

★★★★★ - Digital Camera 5 stars in DC's ND Group Test

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49mm.....£16.95	67mm.....£19.50
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55mm.....£17.95	77mm.....£22.50
58mm.....£18.50	82mm.....£24.95
62mm.....£18.95	86mm.....£29.95

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Sizes: 25 to 105mm

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52mm.....£13.50	72mm.....£16.95
55mm.....£13.95	77mm.....£18.95
58mm.....£14.50	82mm.....£20.95

ND Grad Filters

Sizes: 40 to 82mm	Grads: 0.3 0.6 0.9 1.2
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49mm.....£16.95	67mm.....£21.95
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0.9 Full ND.....£13.50	Circular Polariser.....£26.00	
1.2 Full ND.....£15.95	Blue Grad.....£13.50	
0.3 Soft ND Grad.....£13.50	Sunset Grad.....£13.50	
0.6 Soft ND Grad.....£13.50	Twilight Grad.....£13.50	
0.9 Soft ND Grad.....£13.50	Black & White Filters.....£13.50	
1.2 Soft ND Grad.....£15.95	4x Star Effect.....£13.50	
0.3 Hard ND Grad.....£13.50	6x Star Effect.....£13.50	
0.6 Hard ND Grad.....£13.50	P Size Diffusion Filter.....£12.50	

★★★★★ - Digital Photo for build, image quality & value
- April, 2014

Sizes: A Size & P Size

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The original fisheye shot of the London Olympic stadium



The corrected image with unusable areas top and bottom

BOTH PICTURES © IAN BURLEY

Fisheye lens conundrum

Q I plan to buy an Olympus M.Zuiko 8mm f/1.8 Pro fisheye lens because I need to work within the tight confines of a cottage. But I'm a little worried that after straightening the extreme fisheye barrel distortion that a) the quality won't be as good as, say, the Olympus or Panasonic 7-14mm ultra-wideangle zoom at 7mm, and b) the coverage won't be as wide as this lens at 7mm. Can you help? **K Tejani**

A You can't just crank up the barrel distortion correction filter in Photoshop. This is designed for correcting distortion in a rectilinear lens and doesn't have enough range of adjustment. Luckily, there are several 'de-fish' plug-ins available and I did an experiment with similar lenses using PTLens (see above). The corrected image has a lot of unusable area at the top and bottom of the frame. If you crop that out

and retain the aspect ratio, you do end up with a wider rectilinear view than the 7-14mm at 7mm, although much of the original fisheye field of view is cropped out. In both images, there is perspective stretching at the borders and this is more extreme in the fisheye corrected image. I also noted more fringing and a little less definition. Depending on how critical the quality you require is, I think the fisheye option is worth considering. **Ian Burley**

What's the difference?

Q What is the difference between a conversion lens and a teleconverter? Does a conversion lens have the advantage of not losing any brightness compared to a teleconverter?

J Underwood

A That is correct – a conversion lens fits on the front of a camera lens and does not affect the brightness, while a teleconverter fits in between the camera body and the lens and will reduce the brightness. A conversion lens changes the basic optics of a lens through an additional lens or lenses on the front of a camera lens. A teleconverter moves the camera lens away from the film

frame or sensor so the scene projected through the lens is larger at the film/sensor plane.

Without the optical correction of a teleconverter, you would lose the ability to focus to infinity. Because the light is more spread out through a teleconverter, it's less bright per given area of film/sensor area. Typically, you will lose a stop, or half the brightness, with a 1.4x converter and 2 stops, or three quarters of the brightness, with a 2x converter. Conversion lenses don't dilute brightness but can be bulky and often have to be matched to the optics of the lens they are attached to. Teleconverters are usually made to extend the effective focal length of a lens to make it more telephoto. Conversion lenses can be used to make the field of view wider or narrower. With both

solutions, some lens sharpness will be sacrificed.

Ian Burley

Bird photography basics

Q What are the best settings for bird photography? I own a Nikon D5200 with 18-105mm kit lens and need to master the fundamentals. I use aperture-priority mode with shutter speeds of around 1/1000sec.

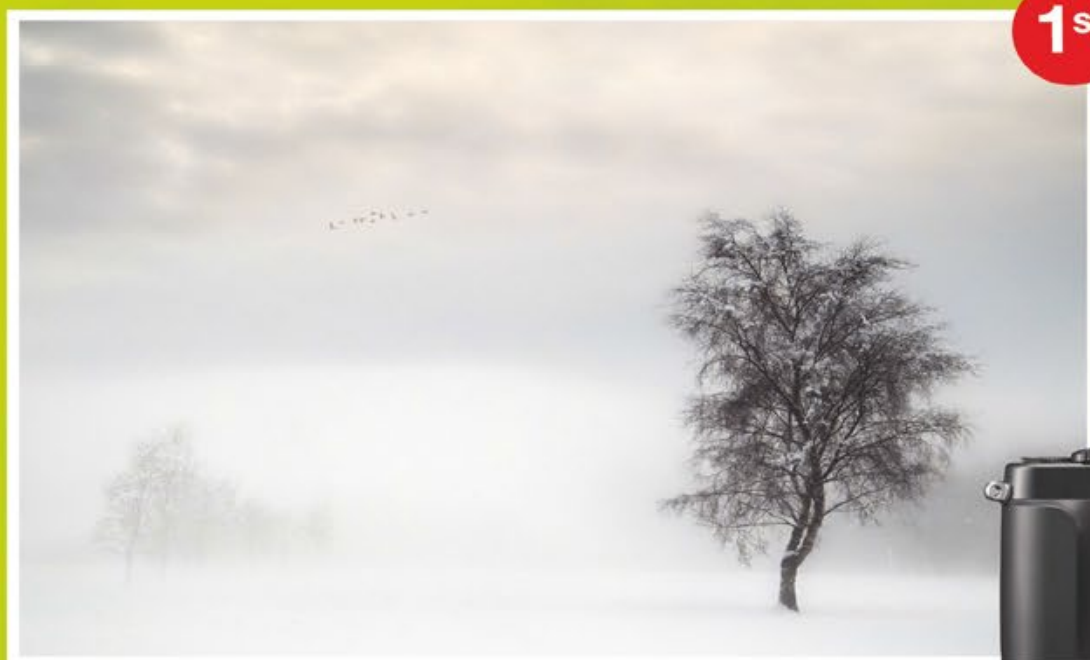
Also, how do bird photographers focus on a bird in flight within a second? Regarding the AE/AF-lock button, should I focus on a bird, lock the settings, then photograph the bird as it flies?

g01nw1ld

A Most birds, especially small ones, move very fast and are constantly moving even when perched. Therefore,

it's usually desirable to use as fast a shutter speed as possible. The only exception I can think of is when panning in order to show the wings in motion or the background speed-blurred. I suggest you aim for a maximum shutter speed of 1/4000sec, even turning up the ISO quite high. The D5200 has a low noise sensor and can withstand higher ISOs.

Exposure can be tricky, as birds, especially in flight, can be surrounded by a lot of bright sky. This causes the detail in the bird to be underexposed, so consider biasing the exposure to compensate. Locking the focus, effectively pre-focusing on a spot you know the bird will pass through, can be effective. With practice you can also learn to master your camera's continuous autofocus mode. **Ian Burley**



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Assembly

The Dome hide is lightweight, compact, quick to put up and freestanding.

Material

A separate scrim cover is also available (£98.66 for the standard dome) made from quick-drying nylon scrim net.

Openings

The Dome hide has one main front window and two side windows. An optional lens snoot for the front window is available that 'hugs' the lens.

BOTH PICTURES © ROBERT CANIS

I can't live without...

Photographers reveal a vital accessory. This week it's a Dome hide from Wildlife Watching Supplies



Nature photographer Robert Canis is an award-winning photographer with 20-plus years' experience and holds regular workshops on wildlife and landscape photography. Visit www.robertcanis.com

Dome hide

WHEN I first started photographing nature, there was only one hide available – the Fensman. Essentially a 1m² cube, the Fensman consisted of four adjustable upright poles and top cross-braces plus a heavy green canvas cover. For most purposes it worked well (particularly on uneven ground) but, for long vigils it was on the small side and if it rained the roof would slowly droop under the weight!

Then, around 15 years ago, Wildlife Watching Supplies began producing Dome hides. Made of tough polycotton, these hides can

be set up in just a few minutes by threading two aluminium flexipoles. The dome shape means that rainwater no longer collects and it can withstand extreme conditions. If the hide is set up in an open environment and is susceptible to strong winds, as well as using the guy-ropes there are pockets along the bottom edge that you can fill with small rocks and sand to weigh it down further.

What I particularly like about these hides is the slit at the front, below the window, which you can either push a tripod leg through (for extra leg-room) or, as I often do, use as a camera port for low-angle shooting.

The one I own is the C30



Robert finds his Dome hide invaluable when photographing birds such as the lesser redpoll

Standard Dome in Realtree camouflage, which blends in with the majority of environments. It gives me more than enough room to sit for long periods with my camera bag and other essentials dotted around the floor space, and if you're on the tall side, they do a large version. It really is worth every penny and will give you many years of good service.

FACT FILE

C30 Standard Dome Hide from Wildlife Watching Supplies

Size 4ft 4in (1.32m) square at the base and 4ft 6in (1.37m) high at the centre

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The Mamiya RB67 Pro S is one of the best rollfilm SLRs

John Wade looks at a classic medium-format SLR from Mamiya

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THE RB67 Pro S, which shoots ten 6x7cm images on 120 film, was, and still is, one of the most popular rollfilm SLRs from Mamiya. It's big, heavy and screams quality. The body contains the focusing screen, reflex mirror and lens panel that extends on bellows. The standard lens is a 90mm f/3.8 Mamiya-Sekor C that stops down to f/32 and focuses from 4ft to infinity.

The Seiko shutter is in the lens, speeded 1-1/400sec. M and X flash synchronisation mean flash can be used at any shutter speed.

Film is loaded into a separate back attached to the rear of the body and a darkslide, used to protect the film if the back is changed mid-film, is pulled out. The back can be rotated for landscape or portrait pictures (RB in the camera's name stands for rotating back).

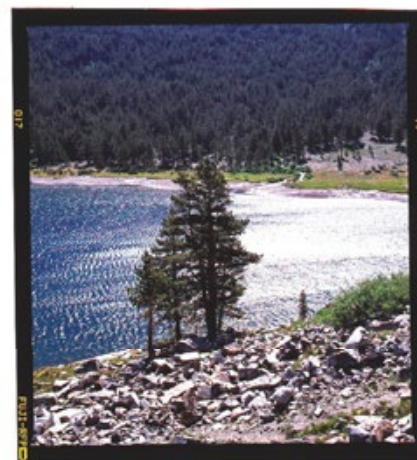
The camera feels solid, well balanced and workmanlike. And, in a digital world, it concentrates the mind wonderfully to know you have only ten shots to a roll of film.

What's good Large negatives, lens range, interchangeable focusing screens.

What's bad Loading can be tricky, mirror is not instant return, expensive to run.



The modular design makes the film back, body, lens and viewfinder all interchangeable. The scale on the bellows indicates focusing distances for different focal lengths



A 6x7cm transparency shot with the Mamiya RB67

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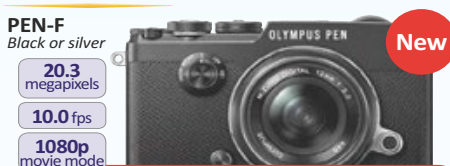
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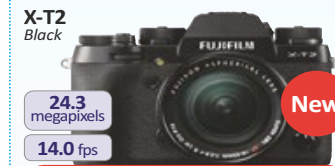
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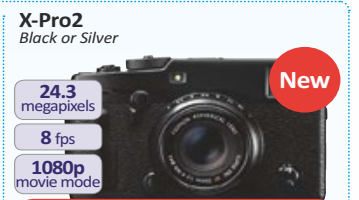


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CUSTOMER REVIEW: EOS 70D + 18-135mm IS STM

★★★★★ 'An excellent step up'
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MT190XPRO4 + 496RC2 Ball Head £189

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• 130cm Max Height
• 49cm Min Height
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Hybrid GP2B
• 1000g Max Load
• 25.7cm Height
Joby Tripods
Original £17
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Flashguns & Lighting Accessories

Canon PRO PARTNER Speedlites: 430EX III-RT £219 600EX-RT £429	Macrolites: MR-14EX II £499 MT-24EX £749	Nikon Speedlights: SB5000 £429 SB700 £216	Kits: R1 Close-Up £415 R1C1 £555	SONY Flashguns: HVL-F43M £249 HVL-F60M £429	OLYMPUS Flashguns: FL-300R £134.99 FL-600R £279	PENTAX Flashguns: AF 540 FGZ II AF 360FGZ II £349 £249
Meiz Flashguns: 26 AF-1 £79.99 44 AF-2 £115 52 AF-1 £209 64 AF-2 £309	Macro flash: 15 MS-1 £299	SIGMA Flashguns: EF 610 DG ST £89 EF 610 DG Super £119	Nissin Flashguns: i40 £149 Di700 Air £199 Di866 Mark II...£199	SEKONIC Sekonic L-308s £179 Pro 478DR £369 DigiPro F2 £229	GOSSEN	
PocketWizard MiniTT1 £165 FlexTT5 £179	Plus III Set £199 PlusX Set £129	5-in-1 Reflector £24.99	3m Background Support £89	Rogue FlashBender2 £31.95 XL Pro Lighting System £84.95	INTERFIT Wall Mounting Kit £61.99 Folding Softbox From £54.99 Reflector Bracket £24.99	
westcott Omega Reflector £119 Collapsible Umbrella Flash Kit £70	Lastolite Ezybox Speed-Lite 2 £49.95 Ezybox Hotshoe From £89.99	EzyBalance Grey £19.99	Background Support £124.99	TriFlip Kits From £69.99	Urban Collapsible £165	Off Camera flash Cord From £30.99 Tilthead bracket £23.99

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EF 28mm f1.8 USM	£359
EF 35mm f1.4L II USM	£1799
EF 35mm f2 IS USM	£399
EF 40mm f2.8 STM	£149
EF 50mm f1.2L USM	£1129
EF 50mm f1.4 USM	£245
EF 50mm f1.8 STM	£97
EF-S 60mm f2.8 USM Macro	£349
EF 85mm f1.2L II USM	£1499
EF 85mm f1.8 USM	£279
EF 100mm f2.8 USM Macro	£399
EF 100mm f2.8L Macro IS USM	£659
EF 300mm f4.0 L IS USM	£999
EF-S 10-18mm f4.5-5.6 IS STM	£185
EF-S 10-22mm f3.5-4.5 USM	£399
EF 11-24mm f4L USM	£2799
EF-S 15-85mm f3.5-5.6 IS USM	£539
EF 16-35mm f2.8L Mk II USM	£1199
EF 16-35mm f4L IS USM	£769
EF-S 17-55mm f2.8 IS USM	£599
EF-S 18-55mm f3.5-5.6 IS STM Lens	£169
EF-S 18-135mm f3.5-5.6 IS STM	£319
EF-S 18-135mm f3.5-5.6 IS USM	£449
EF-S 18-200mm f3.5-5.6 IS	£389
EF 24-70mm f2.8L IS USM II	£1459
EF 24-70mm f4L IS USM	£675
EF 28-300mm f3.5-5.6 L IS USM	£1879
EF-S 55-250mm f4-5.6 IS STM	£229
EF 70-200mm f2.8L IS USM II	£1599

EF 70-200mm f4L IS USM	£899
EF 70-300mm f4.0-5.6 L IS USM	£1029
EF 100-400mm f4.5-5.6L IS USM II	£1799



NIKON LENSES

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24mm f1.8 G AF-S ED	£629
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35mm f1.8 G ED AF-S	£399
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45mm f2.8 D PC-E Micro	£1393
58mm f1.4 G AF-S	£1349
60mm f2.8 D AF Micro	£368
60mm f2.8 G AF-S ED	£439
85mm f1.8 G AF-S	£399
105mm f2.8 G AF-S VR IF ED Micro	£749
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180mm f2.8 D AF IF-ED	£695
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16-85mm f3.5-5.6 G ED AF-S DX VR	£499
17-55mm f2.8 G ED DX AF-S IF	£1199
18-35mm f3.5-4.5G AF-S ED	£549
18-105mm AF-S DX f3.5-5.6 G ED VR	£195
18-140mm f3.5-5.6 G ED AF-S DX VR	£470
18-200mm f3.5-5.6 G ED AF-S DX VR II	£549
18-300mm f3.5-5.6 ED AF-S VR	£749
24-70mm f2.8 G ED AF-S	£1399

24-85mm f3.5-4.5 AF-S G ED VR	£399
24-70mm f2.8E AF-S ED VR	£1849
24-120mm f4 G AF-S ED VR	£849
28-300mm f3.5-5.6 G ED AF-S VR	£829
55-200mm f4.0-5.6 G AF-S ED DX VR II	£254
55-300mm f4.5-5.6 G AF-S DX VR	£269
70-200mm f2.8G ED AF-S VR II	£1799
70-300mm f4.5-5.6 G ED AF-S IF VR	£499
80-400mm f4.5-5.6 G ED AF-S VR	£1859
200-500mm f5.6E AF-S ED VR	£1179

SIGMA

SIGMA LENSES - with 3 Year Manufacturer Warranty

24mm f1.4 DG HSM A	£599
30mm f1.4 DC HSM	£299
35mm f1.4 DG HSM	£599
85mm f1.4 EX DG HSM	£619
105mm f2.8 APO EX DG OS HSM Macro	£319
150mm f2.8 EX DG OS HSM Macro	£649
8-16mm f4.5-5.6 DC HSM	£499
10-20mm f3.5 EX DC HSM	£329
12-24mm f4.5-5.6 EX DG HSM II	£529
17-70mm f2.8-4.0 DC OS HSM	£319
18-250mm f3.5-6.3 DC Macro OS HSM	£279
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Macro OS HSM	£336
24-35mm f2 DG HSM A	£699
24-70mm f2.8 IF EX DG HSM	£526
70-200mm f2.8 EX DG OS HSM	£729
120-300mm f2.8 OS	£2499
150-600mm f5.0-6.3 S DG OS HSM	£1199
150-600mm f5-6.3 C DG OS HSM	£739

TAMRON

TAMRON LENSES - with 5 Year Manufacturer Warranty

90mm f2.8 SP Di USD VC Macro	£579
180mm f3.5 Di SP AF Macro	£729
10-24mm f3.5-4.5 Di II LD SP AF ASP IF	£349
15-30mm f2.8 SP Di VC USD	£849
16-300mm f3.5-6.3 Di II VC PZD Macro	£399
18-200mm f3.5-6.3 Di II VC	£169
18-270mm f3.5-6.3 Di II VC PZD	£269
24-70mm f2.8 Di VC USD SP	£799
28-300mm f3.5-6.3 Di VC PZD	£499
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1080p movie mode



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PowerShot SX540	£277
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PowerShot G1 X Mark II	£479
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12 Megapixels with 1080p movie mode and 360° stills

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Lumix TZ100
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Lumix TZ60	£249
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Lumix TZ70	£259
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30.0x optical zoom
1080p movie mode



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Cyber-Shot RX100 III	£599
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EOS 5D Mk III Body	£2,299	8-15mm f4 L Fisheye	£999	70-200mm f2.8 L IS II	£1,699	100mm Macro f2.8	£399
EOS 5D III + 24-70 f2.8 II	£3,798	10-18mm f4.5-5.6 IS	£199	70-300mm f4-5.6 IS	£377	100mm Macro f2.8 L IS	£699
EOS 5Ds Body	£2,699	11-24mm f4 L	£2,649	70-300mm f4-5.6 L IS	£1,049	300mm f4 L IS	£1,075
EOS 5DsR Body	£2,899	16-35mm f4 L IS	£799	135mm f2L	£679	300mm f2.8 L IS II	£4,899
EOS 7D MkII	£1,179	16-35mm f2.8 L	£1,249	100-400mm f4.5-5.6L NEW	£1,799	400mm f4 DO IS II	£6,399
EOS 6D	£1,299	17-40mm f4 L	£549	200-400mm f4 L IS 1.4x	£8,699	400mm f2.8 L IS II	£7,698
EOS 80D body	£979	17-55mm f2.8 IS	£629	24mm f2.8 IS	£429	500mm f4 L IS II	£6,999
EOS 80D + 18-55 IS STM	£1,088	24-70mm f4 L IS	£675	24mm f1.4 L II	£1,225	600mm f4 L IS II	£8,895
EOS 80D + 18-135 STM	£1,329	24-70mm f2.8 L II	£1,549	35mm f2 IS	£399	800mm f5.6 L IS	£9,899
EOS 750D + 18-55 STM	£599	24-105mm f4 IS	£789	35mm f1.4L II	£1,799	1.4x III f314 2xIII Extender	£339
		18-200mm IS	£399	50mm f1.4	£289	600EX-RT Speedlite	£445
		70-200mm f4L	£529	50mm f1.2L	£1,149		

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D5 Body - In Stock	D5500 + 18-140mm	£759	80-400mm f4.5-5.6 AFD VR	£1799	300mm f2.8 G VR II	£4,649
D500 Body - In Stock	D3300 + AF-P18-55 VR	£349	200-500mm f5.6E ED VR	£1,179	400mm f2.8 FL ED VR	£9,699
D810	10-24mm f3.5-4.5 DX	£639	20mm f1.8 G	£629	500mm f4E FL ED VR	£8,149
D810 + 24-120mm f4	14-24mm f2.8	£1,459	24mm f1.8 G	£599	600mm f4E FL ED VR	£9,649
D810 + 24-70mm f2.8	16-35mm f4 VR	£869	28mm f1.8 G	£495	800mm f5.6 FL VR+TC1.25	£13,995
D810 + 14-24mm f2.8	16-85mm f3.5-5.6 VR DX	£549	35mm f1.8 G ED	£399	PC-E 24mm f3.5	£1,465
D750	18-35mm f3.5-4.5	£599	35mm f1.4 G	£1,499	PC-E 45mm f2.8	£1,399
D750 + 24-120mm f4	18-140mm f3.5-5.6 VR	£439	50mm f1.8 G	£179	2x TC-20 E III Converter	£379
D610	18-200mm f3.5-5.6 VR II DX	£549	50mm f1.4 G	£369	1.4x TC-14 E III Converter	£429
D610 + 24-120mm f4	18-300mm f3.5-5.6 VR DX	£799	58mm f1.4 G	£1,349	SB5000 Speedlight	£429
D7200 Body	24-70mm f2.8E ED VR	£1,849	85mm f1.8 G	£419	SB700 Speedlight	£229
D7200 + 18-105mm VR	24-120mm f4 VR	£899	85mm f1.4 G	£1,149	SB-R1C1 Commander	£555
D7100 Body	28-300mm f3.5-5.6 VR	£729	NEW 300mm f4 EPF ED VR	£1,449	SU-800 Commander Unit	£229
D7100 + 18-105mm VR	70-200mm f2.8 VR II	£1,799	105mm f2.8 Micro VR	£629	Nikon SB-300	£99
	70-200mm f4 VR	£999	85mm f3.5 Micro VR DX	£379	UK STOCK UK STOCK	

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New X1D-50C + 45mm	£8,976
New X1D - 50C	£7,188
New H6D - 100c	£27,120
New H6D - 50c	£21,480
H5D-50c	£12,714
H5D-50c Wi-Fi EX DEMO	£10,995
CFV-50c Digital Back	£6,995

See our Website for full list of Hasselblad lenses and accessories

ZEISS

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OTUS 55mm f1.4	£2,799
OTUS 85mm f1.4	£3,019
OTUS 28mm f1.4	£3,630
15mm f2.8	£2,069
21mm f2.8 Milvus	£1,169
25mm f2	£1,188
28mm f2	£899
35mm f2 Milvus	£745
35mm f1.4	£1,346
50mm f1.4 Milvus	£854
50mm f2 Milvus	£949
85mm f1.4 Milvus	£1,379
100mm f2 Milvus Macro	£1,299
135mm f2	£1,599

Zeiss Binoculars - 10 Year Warranty

8x32 Conquest HD	£589
10x32 Conquest HD	£627
8x42 Conquest HD	£699
10x42 Conquest HD	£738
8x42 Victory HT	£1,449
8x42 Victory SF	£1,820

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X-T1 Body	£799
X-T1 Graphite Body	£999
X100T Silver/Black	£794
X-Pro2 Body In Stock	£1349
X70	£539
XF 16-55mm f2.8 R LM WR	£849
XF 10-24mm f4 OIS	£769
New XF 35mm f2	£309
XF 50-140mm f2.8 OIS + 1.4X	£1,189
XF 100-400 OIS WR + 1.4X	£1549
XF 14mm f2.8	£689
XF 16mm f1.4 R WR	£769
XF 23mm f1.4	£689
XF 60mm f2.4 R	£459
XF 56mm f1.2	£769
XF 90mm f2 R LM WR	£689

See website for full listing Cash back available

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10x32 EL Field Pro	£1,495
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10x42 EL Field Pro	£1,820
10x50 EL Field Pro	£1,935
12x50 EL Field Pro	£1,955
8x42 EL Range WB	£2,195
10x42 EL Range WB	£2,268
ATX 30-70x95 Spotting Scope	£2,870
ATX 25-60x85 Spotting Scope	£2,600
ATX 25-60x65 Spotting Scope	£2,150
ATS 80 - HD Angled + 25-50x scope	£1,999
ATS 65 - HD Angled + 25-50x scope	£1,539

EVENTS @ DALE PHOTOGRAPHIC

Tuesday the 16th August 2016 - Fuji X-T2 Demo Day 10am - 4pm

Tuesday the 13th September 2016 - Hasselblad X1D Demo Day 10am - 4pm

SIGMA

Nikon/Canon Fit (3 Year warranty)

8-16mm f4-5.6 DC	£499
17-50mm f2.8 DC OS	£279
10-20mm f3.5 DC	£329
12-24mm 4.5-5.6 DG MKII	£529
17-70mm f2.8-4.0 DC C	£279
18-35mm f1.8 DC Art	£549
18-250mm f3.5-6.3 DC	£279
18-300mm f3.5-6.3 DC C	£349
24-35mm f2 DG Art	£699
24-105mm f4 DG Art	£599
50-500mm f4.5-6.3 DG	£849
70-200mm f2.8 DG	£729
150-600mm f5-6.3 DG C	£739
150-600mm f5-6.3 DG S	£1,199
35mm f1.4 DG Art	£599
50mm f1.4 DG Art	£579
24mm f1.4 DG Art	£629
20mm f1.4 DG Art	£629
105mm f2.8 Macro DG	£329

Manfrotto

190XPRO3	£159	494RC2	£46
190XPRO4	£169	496RC2	£57
190CXPRO3	£299	498RC2	£79
190CXPRO4	£299	460MG	£299
055XPRO3	£179	804RC2	£57
055CXPRO3	£359	MHXPRO-3W	£109
055CXPRO4	£374	410 Geared	£153
Befree Alu	£149	MVH502AH	£105
Befree Carbon	£279	MVH500AH	£122

Free monopod with carbon tripods

3 Legged Thing

Roger Evo 3	£249	PUNKS	
Brian Evo 3	£299	Vyv Evo 3	£129
Jack	£249	Rick Evo 3	£179

INDURO

AT113/AT114	£99	CT113/CT114	£219
AT213/AT214	£118	CT213/CT214	£257
AT313	£149	CT313/CT314	£357
AT413	£175	CT414	£429

Short Columns aluminium/carbon from Stealth Series Carbon Fibre Tripods:

CLT204	£260	CTL304L	£315
CLT303	£269	CTL404L	£387

Grand Series Stealth Carbon Fibre Tripods:

GIT303	£387	GIT304L	£432
GIT304	£399	GIT305L	£449

Heads

BHD0 £98/BHD1 £115/BHD2 £129/BHD3 £153			
BHL1 £175/BHL2 £224/BHL3 £262/GHB2 £349			

BOWENS

1000Pro 2 Head	£1566	500R 3 Head Kit	£1437
750Pro 2 Head	£1253	500R 2 Head Kit	£895
500Pro 2 Head	£1139	500C 2 head Kit	£857

See full range of Bowens softboxes, stands and other accessories on our website

Profoto

B1 TTL Air Head	£1,632	B1 2 Head kit	£3,500
Air Remote TTL	£312	B2 To Go kit	£1,495
B1 Location Kit	£3,060	B2 Location kit	£1,994

Full list of Accessories available on our website: HR and Rf Softboxes, umbrellas, reflectors, grids and kits

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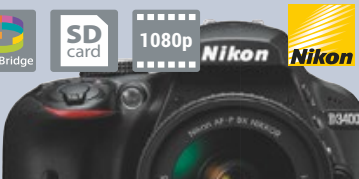
SnapBridge

SD card

1080p

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Nikon



The D3400 makes it spectacularly easy to shoot and share DSLR-quality images. Nikon's SnapBridge keeps the camera connected to your smart device via Bluetooth® so you can actually sync photos as you shoot. Pick up your phone and the photos are there, ready to share: no fuss, no waiting.

NEW & Expected Mid-September - see website for details

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7 FPS



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EF-S 24mm f/2.8 STM	£127.00	400mm f/2.8L USM IS II	£7,698.00	24-70mm f/4.0L IS USM	£675.00
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EOS 1N + E1 Booster.....	E+ £129	
EOS 1N Body Only.....	E+ £79	
EOS 1 + E1 Booster.....	As Seen / E+ £79	
EOS 1 Body Only.....	E+ £79 - £89	
EOS 3 Body Only.....	As Seen / E+ £59 - £99	
EOS 30 Body Only.....	E++ £59 - £119	
EOS 30 Date Body Only.....	E+ £49	
EOS 30E Body Only.....	As Seen £39	
EOS 5 Body Only.....	E+ £59	
EOS 50E + BP50 Grip.....	As Seen £39	
EOS 50E Body Only.....	E+ £25 - £49	
EOS 3000V + 28-90mm.....	E++ £49	
8-15mm F4 L Fisheye USM.....	E++ £749	
10-22mm F3.5-4.5 EFS.....	E+ / Mint- £249 - £279	
14mm F2.8 L USM.....	Exc £499	
14mm F2.8 L USM II.....	E+ / E++ £999 - £1,049	
15mm F2.8 EF Fisheye.....	E++ £379	
16-35mm F2.8 L USM.....	E++ £549	
16-35mm F4 L IS USM.....	Mint- £649	
17-40mm F4 L USM.....	E++ £339	
17-55mm F2.8 EFS IS USM.....	E++ £349	
17-85mm F4-5.6 IS USM.....	E++ £129	
18-55mm F3.5-5.6 EFS.....	E+ £49	
18-55mm F3.5-5.6 EFS II.....	E+ / E++ £39 - £49	
18-55mm F3.5-5.6 EFS III.....	Mint- £59	
18-55mm F3.5-5.6 EFS IS.....	E++ £79	
18-55mm F3.5-5.6 IS STM.....	E++ / Mint- £79 - £89	
20mm F2.8 USM.....	E+ £199	
20-35mm F3.5-4.5 USM.....	E++ £159	
22mm F2 STM.....	Mint- £89	
24mm F3.5 L TSE.....	E+ / Mint £699 - £749	
24mm F3.5 L TSE MkII.....	E+ / Mint- £1,049 - £1,149	
24-70mm F2.8 L USM.....	E++ £689	
24-70mm F4 L IS USM.....	Mint- £489 - £579	
24-105mm F4 L IS USM.....	Exc / E++ £349 - £429	
28mm F1.8 USM.....	E++ £279	
28-105mm F3.5-4.5 USM.....	Exc / E++ £59 - £119	
28-135mm F3.5-5.6 IS USM.....	As Seen £89	
35-350mm F3.5-5.6 L USM.....	Exc £499	
40mm F2.8 STM.....	Mint- £99	
50mm F1.0 L USM.....	Mint- £2,750	
50mm F1.2 L USM.....	E++ / Mint- £765 - £799	
50mm F1.4 USM.....	E++ £189	
50mm F1.8 EF II.....	E++ £59	
50mm F1.8 EF Mk1.....	E++ £99 - £115	
50mm F2.5 EF Macro.....	E++ £149	
60mm F2.8 EFS Macro.....	E++ / Mint- £239 - £249	
70-200mm F2.8 L IS USM II.....	E++ £1,189	
70-200mm f4 L IS USM.....	E++ £549	
70-200mm f4 L USM.....	E+ / E++ £289 - £329	
70-300mm F4-5.6 L IS USM.....	E+ £529	
70-300mm F4.5-5.6 DO IS USM..	E+ / Mint- £299 - £449	
75-300mm F4-5.6 EF III.....	E++ £69	
75-300mm F4-5.6 IS USM.....	E+ / E++ £189 - £199	
75-300mm F4-5.6 USM.....	E++ £75	
75-300mm F4-5.6 USM III.....	E+ / E++ £59 - £79	
80-200mm F4.5-5.6 EF II.....	E++ £39	
80-200mm F4.5-5.6 EF III.....	E+ / E++ £39 - £49	
80-200mm F4.5-5.6 USM.....	E+ £49	
85mm F1.2 L USM.....	E+ £799	
85mm F1.2 L USM MkII.....	E++ £949	
85mm F1.8 USM.....	Mint- £199	
100-400mm F4.5-5.6 L IS USM....	E+ / E++ £649 - £679	
100mm F2.8 L Macro IS USM.....	E++ / Mint £489 - £549	
100mm F2.8 USM Macro.....	E+ / E++ £239 - £289	
300mm F2.8 L IS USM.....	Exc £1,789	
300mm F4 L IS USM.....	E+ £549 - £589	
300mm F4 L USM.....	Exc / E+ £389	
400mm F2.8 L IS USM.....	E+ / Mint- £3,799 - £3,989	
400mm f4 DO IS USM.....	E++ £2,899	
400mm f5.6 L USM.....	E+ £679	
500mm F4 L IS USM.....	E+ £3,979	
500mm F4.5 L USM.....	E+ £2,189	
600mm F4 L IS USM.....	E++ £5,199	
600mm F4 L USM.....	Exc / E+ £2,485 - £2,889	
Contax 35-70mm F3.4 MM.....	E++ £279	
Contax 35-135mm F3.3-4.5 MM.....	E++ £429	
Sigma 10-20mm F4-5.6 DC HSM.....	Mint- £219 - £239	
Sigma 12-24mm F4.5-5.6 EX DG HSM.....	E+ / E++ £259 - £299	
Sigma 17-35mm F2.8-4 EX DG HSM.....	E+ £119	
Sigma 17-70mm F2.8-4 DC OS Macro HSM.....	Mint- £219	
Sigma 18-250mm F3.5-6.3 DC OS HSM.....	E++ £179	
Sigma 28mm F1.8 AF.....	Unused £99	
Sigma 30mm F1.4 EX DC HSM.....	E++ £189	
Sigma 50mm F2.8 EX DG Macro.....	E++ £149	
Sigma 50-500mm F4-6.3 Apo DG HSM.....	E++ £499	
Sigma 70mm F2.8 EX DG Macro.....	E++ £179	
Sigma 70-200mm F2.8 EX APO HSM.....	E+ / E++ £219 - £239	
Sigma 120-400mm F4.5-5.6 Apo DG OS HSM.....	E++ £399	
Sigma 150mm F2.8 EX DG Macro HSM.....	E++ £299 - £319	
Sigma 170-500mm F5-6.3 Apo.....	E+ £149	
Sigma 180mm F3.5 EX Macro APO.....	E++ £349	
Sigma 300mm F2.8 Apo.....	Unused £299	
Sigma 300mm F2.8 Apo DG HSM ...	E++ £1,289 - £1,299	
Sigma 300mm F2.8 APO EX DG HSM.....	E++ £1,499	
Sigma 300mm F4 Apo.....	E+ / E++ £149 - £159	
Sigma 400mm F5.6 AF.....	E+ £79	
Sigma 400mm F5.6 Apo.....	E+ £79 - £125	
Sigma 400mm F5.6 Apo.....	E+ £129	
Sigma 500mm F4.5 Apo EX HSM.....	E+ £1,739	
Tamron 10-24mm F3.5-4.5 Di II LD Asph.....	Mint- £249	
Tamron 28-75mm F2.8 XR Di.....	E++ £189	
Tamron 35mm F1.8 Di VC USD.....	E++ £379	
Tamron 70-200mm F2.8 SP LD.....	E+ £269	
Tamron 70-300mm F4-5.6 Di VC USD.....	Mint- £189	
Tamron 90mm F2.8 Di VC USD Macro.....	Mint- £279	
Tamron 90mm F2.8 SP AF Macro.....	E+ / E++ £159 - £219	
Tamron 180mm F3.5 Di Macro.....	E+ £299	
Tokina 10-17mm F3.5-4.5 DX Fisheye.....	Ex Demo £469	
Tokina 11-16mm F2.8 DX ATX.....	Mint- £329	
Tokina 12-24mm F4 ATX PRO SD.....	E++ £199	
Tokina 28-80mm F2.8 ATX Pro.....	E++ £179	
Tokina 35mm F2.8 Macro DX ATX.....	E++ £199	
Tokina 50-135mm F2.8 DX ATX.....	E++ £299	
Tokina 300mm F2.8 ATX SD.....	E+ £599	
Voigtlander 40mm F2 Ultronn SLII.....	Mint- £269	
Walimex 14mm F2.8 Pro.....	Mint- £199	
Zeiss 21mm F2.8 ZE.....	Mint- £599	
Zeiss 28mm F2 ZE.....	E+ £465	
Sigma 1.4x AF Tele Converter.....	E+ £59	
Sigma 1.4x Apo EX Converter.....	E++ £99	
Sigma 1.4x Apo EX DG Converter.....	E++ £99	
Teleplus 2x MC7 Converter.....	E++ / Unused £35 - £49	
1.4x EF II Extender.....	Mint- £189	
1.4x EF MkIII Extender.....	Mint- £249	
2x EF Extender.....	As Seen / E++ £79 - £159	
2x EF II Extender.....	E++ / Mint- £169 - £179	
2x EF MkII Extender.....	E+ / E++ £149 - £155	
2x EF MkIII Extender.....	Mint- £239	
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Nissin Di622 Speedlite.....	E+ £59	
270EX Speedlite.....	E++ £49	
300EZ Speedlite.....	E+ / E++ £9 - £29	
420EX Speedlite.....	E+ / E++ £59 - £65	
420EZ Speedlite.....	E+ £25	
430EX II Speedlite.....	E++ / Mint £129	
430EZ Speedlite.....	E+ / E++ £25 - £29	
540EZ Speedlite.....	E+ / E++ £29 - £39	
550EX Speedlite.....	E+ / E++ £85 - £109	
580EX MkII Speedlite.....	E+ / E++ £169 - £199	
580EX Speedlite.....	E+ £139	
600EX-RT Speedlite.....	E++ £349	
ML3 Macrolite.....	E++ £45	
MR-14EX Macro Ringlite.....	E+ / E++ £189 - £199	
MT-24EX Macro Ringlite.....	E++ £489	
ST-E2 Transmitter.....	E+ / Mint- £59 - £69	
Technical Back E with Keyboard.....	Unused £49 - £75	
Tripod Mount Ring A (W).....	Mint- £49	
Tripod Mount Ring B (B).....	E++ / Mint- £49	
Rode Videomic.....	E++ £69	
Digital Mirrorless		
Fuji Finepix X100.....	Unknown / E+ £259 - £329	
Fuji Finepix X100S + Case.....	E++ £499	
Fuji Finepix X100S Black.....	E++ £449	
Fuji X-T1 Body Only.....	E++ / Mint- £539	
Fuji X-T10 Body Only.....	Mint- £359	
Fuji XQ2 - Black.....	Unknown £159	
Nikon J1 Black Body Only.....	E++ £49	
Olympus E-M1 Black Body Only.....	E++ £539	
Olympus E-M5 MarkII Titanium Body.....	Mint- £669	
Olympus E-M5 MkII Body Only - Black.....	E++ £649	
Olympus E-M5 Black Body + HLD-6 Grip.....	E++ £339	
Olympus E-M5 Black Body Only.....	E++ £279	
Olympus E-P2 Chrome Body Only.....	E+ £69	
Olympus E-P5 Black Body Only.....	Mint- £289	
Olympus E-P5 Silver Body Only.....	E+ £279	
Olympus E-PL2 Body Only.....	E++ £119 - £129	
Olympus E-PL3 Body Only.....	E++ £99	
Panasonic G3 Black Body Only.....	E++ £79	
Panasonic GF-5 Body Only.....	E++ £79	
Panasonic GH-3 Body + Grip.....	E+ / E++ £349 - £379	
Samsung NX11 + 18-55mm OIS.....	E++ £169	
Sony A7 Body Only.....	E+ £589	
Sony A7R Body Only.....	E+ £789	
Sony NEX-F3 + 18-55mm.....	E++ £149	
Sony NEX3 + 18-55mm.....	E+ £95	
Fuji X Lenses		
14mm F2.8 XF.....	E+ £439	
16-55mm F2.8 WR XF.....	E++ £649	
18-55mm F2.8-4 XF.....	E++ £289 - £299	
18mm F2 XF R.....	E++ £179	
27mm F2.8 XF.....	E++ £179	
55-200mm F3.5-4.8 OIS XF.....	E++ / Mint- £379 - £389	
60mm F2.4 XF R Macro.....	E++ £279	
Samyang 300mm F6.3 Reflex ED.....	Mint- £189	
Zeiss 12mm F2.8 Touit X.....	Mint- £549	
4/3rds Lenses		
Olympus 7-14mm F4 ED Zuiko.....	E++ £549 - £579	
Sigma 10-20mm F4-5.6 EX DC HSM.....	E+ £149	
Olympus 11-22mm F2.8-3.5 ZuikoE+ / Mint-	£195 - £249	
Olympus 12-60mm F2.8-4 ED SWDE+ / E++	£259 - £349	
Panasonic 14-150mm F3.5-5.6 Asph.....	E++ £489	
Olympus 14-35mm F2 SWD.....	E++ £849	
Olympus 14-42mm F3.5-5.6 Zuiko.....	E++ £59	
Panasonic 14-50mm F2.8-3.5 OIS Asph.....	E++ £149	
Olympus 14-54mm F2.8-3.5 Zuiko.....	E+ / E++ £129	
Samyang 16mm F2.0 ED AS UMC CS.....	Mint- £249	
Olympus 18-180mm F3.5-6.3 Zuiko.....	E++ £199	
Olympus 40-150mm F3.5-4.5 Zuiko.....	E++ £89	
Olympus 40-150mm F4-5.6 ED Zuiko.....	E++ £49	
Olympus 50-200mm F2.8-3.5 SWD.....	E++ / Mint- £429	
Olympus 50-200mm F2.8-3.5 Zuiko.....	E++ £295	
Olympus 50mm F2 ED Macro Zuiko.....	E++ £199 - £249	
Olympus 70-300mm F4-5.6 ED Zuiko.....	Mint- £199	
Olympus EC14 Tele Converter.....	E++ £199	
Olympus EC20 2x Tele ConverterE++ / Mint-	£199 - £229	
Micro 4/3rds Lenses		
Olympus 7-14mm F2.8 PRO M.Zuiko ED.....	Mint- £679	
Panasonic 7-14mm F4 G Vario.....	E++ £549	
Panasonic 12-32mm F3.5-5.6 OIS G.....	E++ £159	
Olympus 12-40mm F2.8 M.Zuiko.....	E++ £499	
Panasonic 14-140mm F4-5.8 OIS HD.....	E++ £219	
Panasonic 14-42mm F3.5-5.6 Asph OIS.....	E++ / Mint- £69 - £79	
Olympus 14-42mm F3.5-5.6 EZ M.Zuiko.....	Mint- £129	
Olympus 14-42mm F3.5-5.6 M.Zuiko II R.....	E++ £79	
Panasonic 14-45mm F3.5-5.6 ASPH G Vario.....	E++ £129 - £149	
Panasonic 14mm F2.5 Asph.....	E++ £119	
Olympus 17mm f1.8 M.Zuiko Black.....	Mint- £299	
Olympus 17mm F1.8 M.Zuiko Silver.....	E++ £279	
Olympus 17mm F2.8 M.Zuiko.....	E++ / Mint- £129	
Sigma 19mm F2.8 DN.....	Mint- £89	
Panasonic 20mm F1.7 G Pancake.....	E+ / Mint- £159	
Voigtlander 25mm F0.95 Nokton.....	E+ £439	
Panasonic 45-175mm F4-5.6 Asph.....	E++ £179	
Olympus 45mm F1.8 M.Zuiko.....	Mint- £139	
Olympus MC-14 1.4x Teleconverter.....	Mint- £199	
Sony NEX Lenses		
18-55mm F3.5-5.6 OSS.....	<	



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21mm F2.8 Asph M Black 6bit.....	E++	£1,299 - £1,499
21mm F2.8 M Black	Exc / E++	£789 - £1,089
21mm F2.8 M Black + Finder	E+	£999
21mm F3.4 Super Elmar	Mint-	£1,699
21mm F4 Chrome + Finder	E+	£1,099
24mm F2.8 Asph M Black	Exc / Mint-	£949 - £1,295
24mm F2.8 Asph M Black 6bit.....	E++	£1,199
24mm F3.8 Asph M Black.....	E+ / Mint-	£1,089 - £1,199
28/35/50 F4 Tri Elmar	E++	£2,399
28mm F2 Asph M Black	E+	£1,399
28mm F2 Asph M Black 6bit... E+ / E++	£1,439 - £1,449	
28mm F2.8 Asph M Black 6bit.....	Mint-	£1,099 - £1,149
28mm F2.8 M Black	E+	£689
35mm F1.4 Asph M Black	E+	£1,689
35mm F1.4 Asph M Black 6bit	E++ / Mint-	£2,399 - £2,499
35mm F2 Asph M Black Chrome (11689).....	Mint	£2,499
35mm F2 Asph M Chrome	E+	£1,289
35mm F2 Black	E+	£799
35mm F2 M Black	Exc	£799
35mm F2.4 Asph M Black 6bit.....	Mint-	£1,149
50mm F0.95 Asph M - Black	Mint-	£6,399
50mm F0.95 Asph M 6bit - Black	E+	£5,989
50mm F1.4 Asph M Black 6bit E+ / E++	£1,599 - £1,799	
50mm F1.4 Black	E+ / E++	£1,299 - £1,399
50mm F2 M Anniversary Chrome	Mint	£1,899
50mm F2 M Black	E+	£899
50mm F2 M Black 6bit	E+	£949
50mm F2.5 M Black 6bit	Mint-	£749
50mm F2.8 Elmar	E+	£279 - £299
50mm F2.8 M Black	Mint-	£599
50mm F2.8 M Chrome	E++	£499
50mm F3.5 Chrome	E++	£249
65mm F3.5 Elmar	E+ / E++	£219 - £299
65mm F3.5 Elmar + 16464k Tube	E+	£349
75mm F2 Apo M Black 6bit	E++	£1,699
75mm F2.5 M Black 6bit	E++	£719
90mm F2 Apo M Black	E++	£1,699
90mm F2 Apo M Black 6bit.....	E++	£1,749 - £1,879
90mm F2 M Black	E++	£799 - £999
90mm F2.4 M Black 6bit + Hood	Mint-	£949
90mm F2.5 Black 6 Bit + Hood.E++ / Mint-	£769 - £799	
90mm F2.5 M Black 6bit	E++	£729
90mm F2.8 Black	As Seen	£199
90mm F2.8 Chrome	As Seen / E+	£179 - £299
90mm F2.8 M Black	Exc / E++	£299 - £799
90mm F4 C Elmar	E++	£199 - £249
90mm F4 Collapsible	As Seen / E+	£159 - £179
90mm F4 Collapsible	E+ / E++	£249 - £299
90mm F4 Elmar	Exc / E+	£149 - £199
90mm F4 Elmar E39	E+	£199
Minolta 90mm f4 M Rokkor	E++	£249
90mm F4 Macro M 6bit	E++	£1,199
90mm F4 Macro M Set 6bit.E++ / Mint-	£1,799 - £1,949	
135mm F2.8 Black	Exc / E+	£199 - £269
135mm F2.8 M Black	E++	£349
135mm F3.4 Apo M Black	E+	£1,489
135mm F4 Black	E+	£269 - £289
135mm F4 Chrome	E+	£249
135mm F4.5 Hektor	As Seen	£45 - £49
135mm F4.5 Hektor + Tubes	As Seen	£119
1.25x Viewfinder Magnifier	E+ / Mint-	£119 - £139
1.4x Viewfinder Magnifier M	Mint-	£149
18mm Chrome Viewfinder	E++	£379
21/24/28mm Viewfinder - Black E++ / Mint-	£229 - £239	
21mm Black Viewfinder	E++	£179
24mm Black Viewfinder	E+ / E++	£179
28mm Black Viewfinder	E+	£169
Universal Wide Angle Finder M	E++	£379
Motor M	E++	£249

Nikon AF		
F6 Body Only	E+ / E++	£689 - £699
F5 Anniversary Body Only	E++	£649
F5 Body + DA-30 Action Finder	E+	£349
F5 Body Only	E+ / E++	£199 - £299
F100 Body + MB15 Grip	E+ / E++	£128 - £159
F100 Body + MF29 Back + Grip	E+	£149
F100 Body Only	E++	£149
F80 Chrome Body Only	E+	£39
10-24mm F3.5-4.5 G AFS DX	E+	£439
12-24mm F4 G AFS DX ED	E++	£389
14-24mm F2.8 G AFS ED	E+ / E++	£839 - £929
16-85mm F3.5-5.6 G ED VR AFS DX	E+ / E++	£229 - £329
17-35mm F2.8 ED AFS	E++	£479 - £549
17-55mm F2.8 G AFS DX IFED	E++	£349 - £399

18mm F2.8 AFD.....	E++	£599
18-35mm f3.5-4.5 AFD.....	Mint-	£249
18-55mm F3.5-5.6 AFS.....	E+ / E++	£49
18-55mm F3.5-5.6 G AF-P DX VR.....	Mint- / Mint	£79
18-55mm F3.5-5.6 G AFS VR II.....	E++	£69
18-105mm F3.5-4.5 G AFS ED DX VR.....	E++	£129
18-140mm F3.5-5.6 AF-S G ED VR DX.....	Mint-	£249 - £279
18-300mm F3.5-5.6 AFS DX VR II.....	E++	£399
20mm F2.8 AFD.....	E+ / E++	£269 - £349
20-35mm F2.8 AFD.....	E+	£349 - £449
24mm F1.4 G AFS ED.....	E+ / E++	£879 - £899
24-70mm F2.8 G AFS ED.....	E+	£689 - £749
24-70mm F3.5-5.6 IX.....	E+	£39
24-85mm F3.5-4.5 G ED VR.....	E++	£279
24-120mm F4 AFS G ED VR.....	Mint-	£489 - £499
28mm F2.8 AF.....	E++	£139
28mm F2.8 AFD.....	E+ / E++	£159 - £169
28-70mm F2.8 AFS.....	E+	£449
28-105mm F3.5-4.5 AFD.....	E+	£109
28-200mm F3.5-5.6 AFG.....	E++	£139
35mm F1.8 G AFS DX.....	E++ / Mint-	£109
35mm F2 AFD.....	E++	£149
35-70mm F2.8 AFD.....	E+ / E++	£159 - £249
45mm F2.8 D PC-E ED Macro.....	E++	£1,089
50mm F1.4 AFD.....	E+ / Mint-	£159 - £179
50mm f1.8 AFD.....	E+ / E++	£59 - £79
50mm F1.8 G AFS (Retro).....	Mint-	£159
55-200mm F4-5.6 AFS DX G VR.....	E++	£99
55-200mm F4-5.6 AFS VR DX G.....	Mint-	£109
55-300mm F4.5-5.6 G AFS VR.....	Mint-	£169
60-180mm f4-5.6 IX.....	E++	£49
60mm F2.8 AFS ED Micro.....	E+	£239
70-200mm F4 G VR ED.....	E++	£729
70-210mm F4-5.6 AFD.....	E++	£79
70-210mm F4-5.6 AFN.....	E+	£79
70-300mm F4-5.6 AFG.....	E+ / E++	£59
70-300mm F4-5.6 ED AFD.....	E+ / E++	£119 - £149
70-300mm F4-5.6 G AFS VR.....	Mint	£349
75-240mm F4.5-5.6 AFD.....	E+ / E++	£49 - £59
80-200mm F2.8 ED AFD.....	E+	£449
85mm F1.4 AFD.....	E+ / E++	£469 - £549
85mm F1.4 G AFS.....	E++	£979
85mm F1.8 AFD.....	E+ / E++	£169 - £229
105mm F2 AF DC.....	E++	£529
105mm F2.8 AFD Micro.....	E++	£349 - £389
135mm F2 D AF DC.....	Mint-	£799
200mm F2 G AFS VR.....	E++	£2,199
200-400mm F4 G AFS VR II.....	Mint-	£3,499
200-400mm F4 G VR AFS IFED.....	E+ / E++	£1,899 - £2,499
300mm F2.8 G AFS ED VR.....	E+ / E++	£2,389 - £2,449
300mm F2.8 G AFS ED VR II.....	E+ / Mint-	£2,799 - £3,189
300mm F2.8 IF ED AFS.....	E++	£1,849
300mm F2.8 IFED AF-I.....	E++	£1,599
300mm F2.8 IFED AFS II.....	E+	£1,789
300mm F4 AFS IFED.....	E+ / E++	£589 - £639
400mm F2.8 AFS II.....	E++	£3,499
500mm F4 AFS IFED.....	E+	£2,599
500mm F4 G AFS VR IF ED.....	E+	£4,489
500mm F4 P IFED AIS + TC16A Converter.....	E+	£1,249
Samyang 24mm F1.4 AE ED AS UMC.....	Mint-	£369
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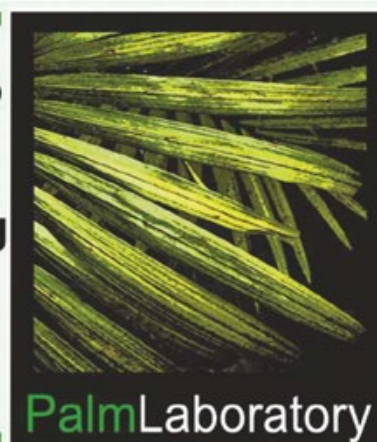
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Final Analysis

Roger Hicks considers...

'Death', from the 'Four' series, 2012-2014, by Andrey Kezzyn

The Four Horsemen of the Apocalypse are first described in the sixth chapter of the Book of Revelation in the New Testament in the Bible. In order of appearance, as so often in real life, they are War, Pestilence, Famine and Death. *Good Omens*, by the late Sir Terry Pratchett and Neil Gaiman, fills out the characters considerably. Andrey Kezzyn shows us what they look like.

These are classic 'tableau' photographs: people costumed, arranged and photographed to tell a story. Each picture contains two adults and a child. When trying to select which picture to reproduce here, I was torn between Death and Pestilence, but all four are brilliant (visit www.kezzyn.com). There are lots of other tableaux there too.

Now, tableau photography is about as far removed from anything I have ever done, although I did once pose three teenage girls as Hear No Evil, See No Evil, Speak No Evil in three spare niches on Christmas Steps in Bristol, just down from the Chapel of the Three Kings of Cologne. Even so, tableaux have always fascinated me. We do not have to practise a genre, let alone be successful at it, to be captivated by it. To paraphrase Dr Johnson, you do not need to be a carpenter to tell whether a table is well made or not.

I first saw all four pictures, appallingly lit and in a tiny cellar, in a temporary gallery in Arles, southern France. They were a superb illustration of the truth that pictures are made to be looked at, not reproduced. The impact was enormous. At a guess, the original prints were about 1m (40in) high, but even at the size reproduced here you can probably see why I was so impressed. As so often, there are only two reasons why I did not buy all four. One was that I could not afford them. The other was that even if I could, I lack the wall space to display them. I would need several mansions, and a couple of art galleries, to display all the pictures that I'd like to own.

The effort and expense of creating tableau pictures is immense: lighting, models, costumes, make-up, prosthetics, stylists... It's straight photography, too:



'These are classic tableau photographs: people costumed, arranged and photographed to tell a story. I was torn between "Death" and "Pestilence" but all four are brilliant'

Andrey doesn't use digital manipulation. Why is this important? I don't know. There is just something more real about straight photography. That 'reality' may be illusory: what if the pictures have been manipulated, and we do not know it?

But if we believe them to be real, then in some way they are more real. Andrey's tableaux are more real than many of the realities we see every day with our own eyes, because they are seen with the eyes of the soul.

AP

Roger Hicks has been writing about photography since 1981 and has published more than three dozen books on the subject, many in partnership with his wife Frances Schultz (visit his new website at www.rogerandfrances.eu). Every week in this column Roger deconstructs a classic or contemporary photograph. **Next week he considers an image by Willem Wernsen.**

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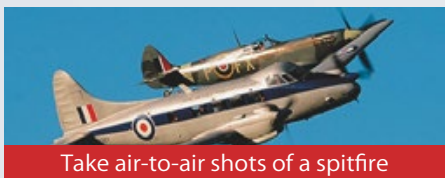
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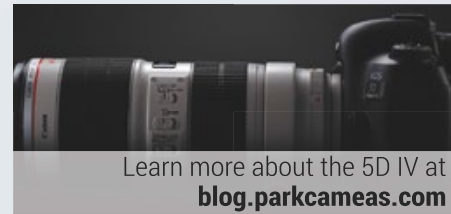
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